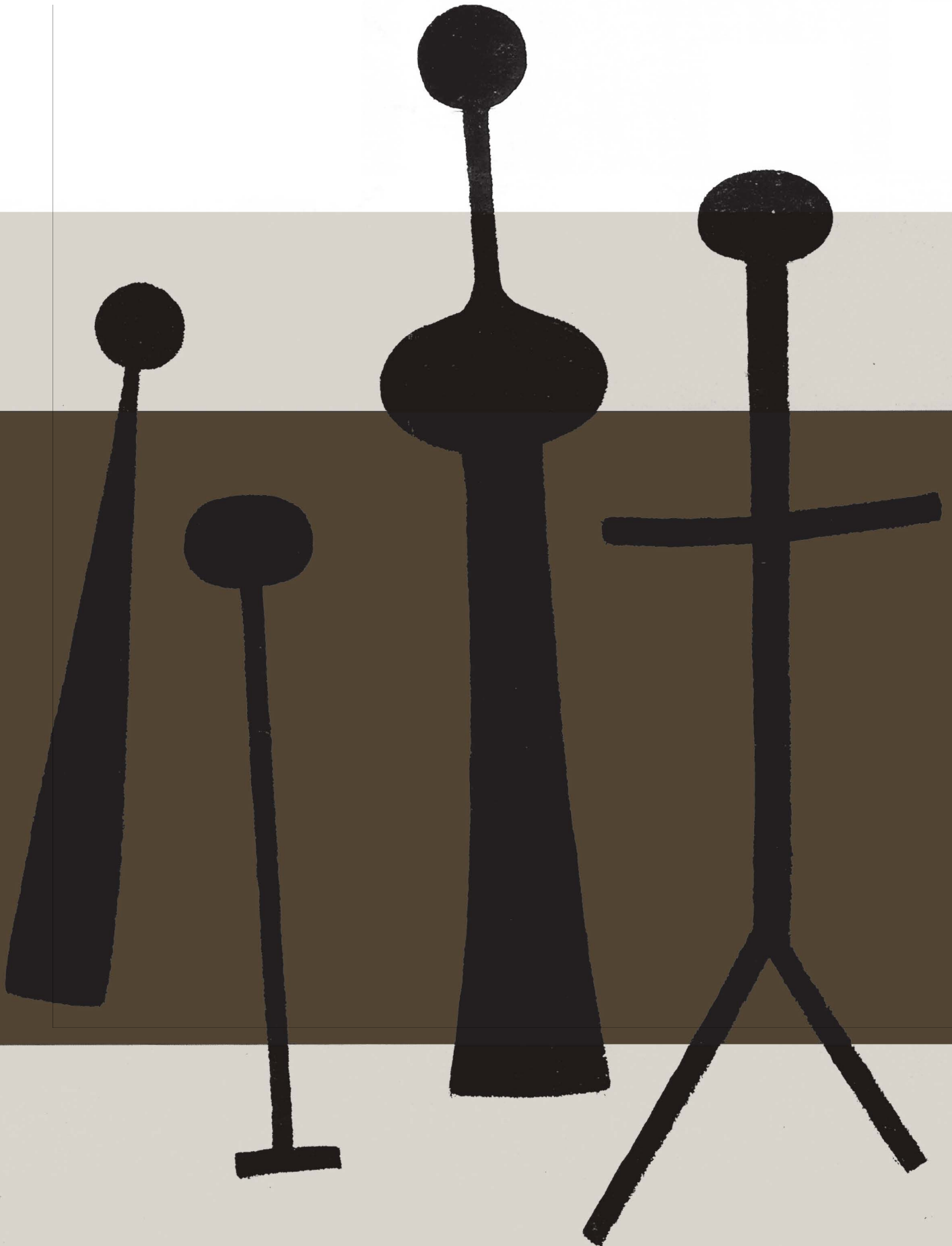


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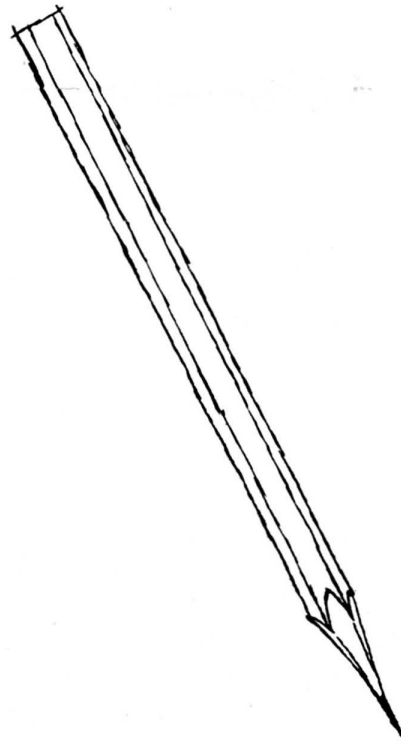
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ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Entered as second class matter January 29, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, \$5.00 a year; to foreign countries, \$6.50 a year; single copies 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription.

ART

DORE ASHTON

In Europe, the "condition" or "position" of abstract art has found no more adequate definition than it has in the United States. If anything, the picture in Europe is more disparate—like a cave-painting with myriad groups engaged in inexplicable activity and no apparent perspective dominating the whole. But one thing is quite clear: post-war abstract art has arrived. *Le roi est mort, vive le roi*. The grand-style arrival is certified by the fact that the most extreme of the avant-garde painting of our time has become a sound commercial commodity.

Yet, in spite of the perilous lures of commerce and the thick atmosphere success generates, serious European artists, like their American counterparts have spent an anxious twelve years since the war seeking to clarify their position, first in terms of their work and after, in theory. They accept the year 1945 as a breath-mark in the score of modern art and most discussions of contemporary painting and sculpture dilate from that date. Because of the intensity and community of effort in those immediate years after the war, artists and those concerned with art were able to sense the possibility of a genuine movement, a sweep toward the longed-for new vision.

This new phase in art is prudently classified in Europe as "informal" art—that is, an art in reaction to formal geometric and cubist precedent. The term is used in the same sense that the term abstract expressionism is used in the United States. It is understood that the most agitated manifestations of "informal" art occurred in France because, of all countries, France had the most binding and profound traditions to render impotent. And, it is understood that the United States, because it had to kill off only a second-hand French tradition and a few minor local traditions, brought to informal art a unique indigenous force. Europe understands, finally, that this "informal" form-will (for, at that moment when the adventure is successfully defined, it will be seen that the informal style has a grammar and syntax like any other style) is the potent form-will

of our epoch. But, beyond this rudimentary intelligence, and in spite of the ever-increasing polemics on contemporary art, Europe, like the United States is still balancing nervously on the edge of definition.

Although it is already a matter of years since Europe capitulated to the informal order, England calmly resisted the onslaught of informalism—and all other post-war isms—until about a year ago. Except for a few votaries of avant-garde art, the English art world conserved pre-war traditions determinedly. When I was in London three years ago, the average young artist was almost totally ignorant of continental and American abstract art (though they knew Ben Shahn) and were only mildly curious. Even the small band of stalwarts entrenched around the ICA Gallery (England's Museum of Modern Art in little) and the Gimpel and Hanover Galleries were unable to muster an audience for their ambitious attempts to illuminate, via exhibitions, lectures and catalogue introductions, just what

Anthony Caro: *Portrait of Sheila*

Photographs by Nigel Henderson

Man Removing His Shirt

had been happening to art in the rest of the Western world.

But suddenly, suspiciously suddenly, the situation has been reversed. At this moment, London's artists, dealers and intellectuals are in the first flush of generous if bewildered enthusiasms for the informal art which has long since become the vulgar norm else-

(Continued on Page 6)

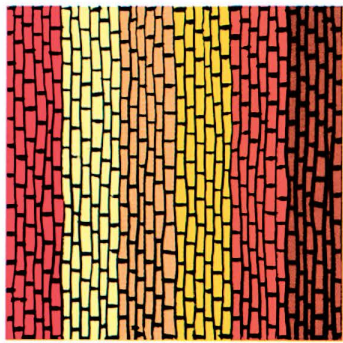
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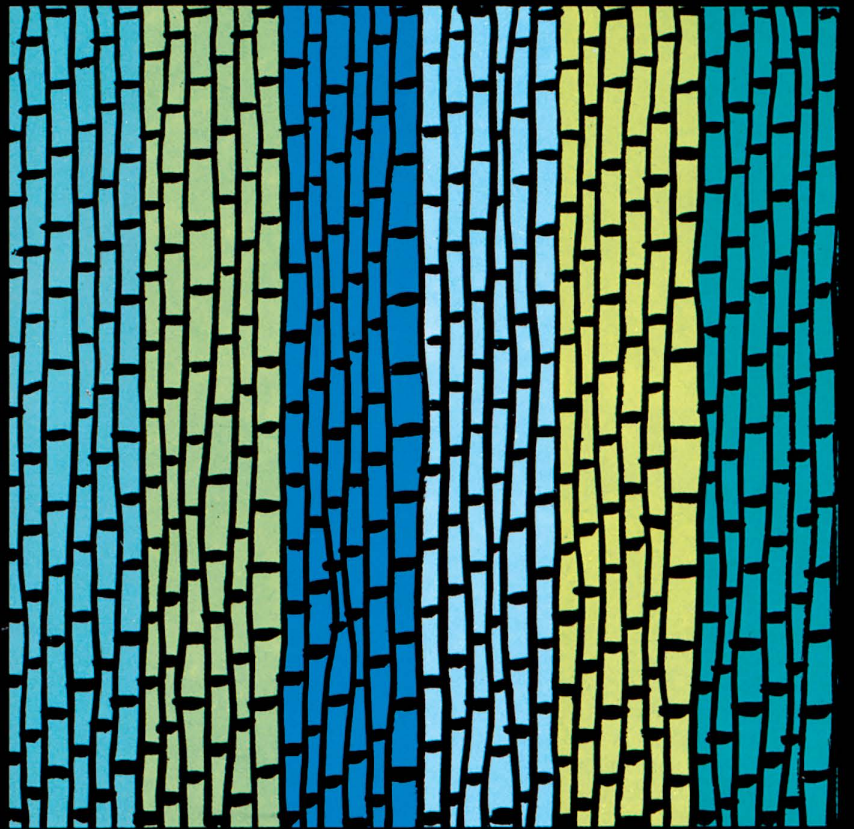
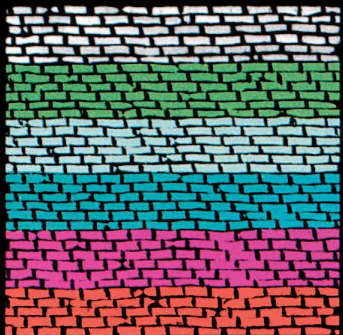
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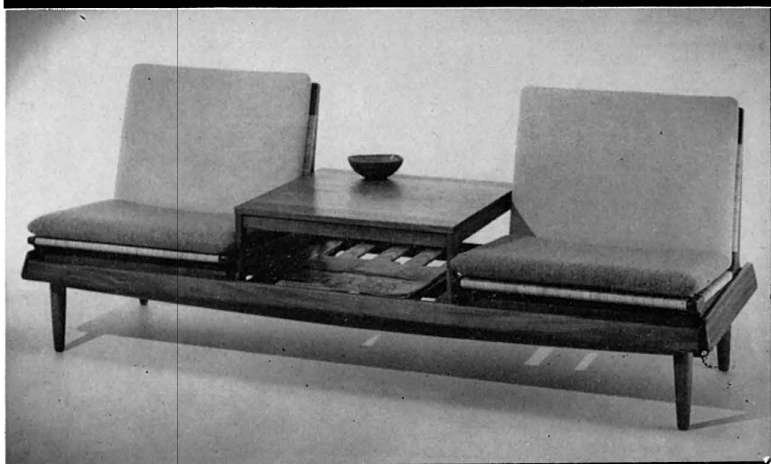
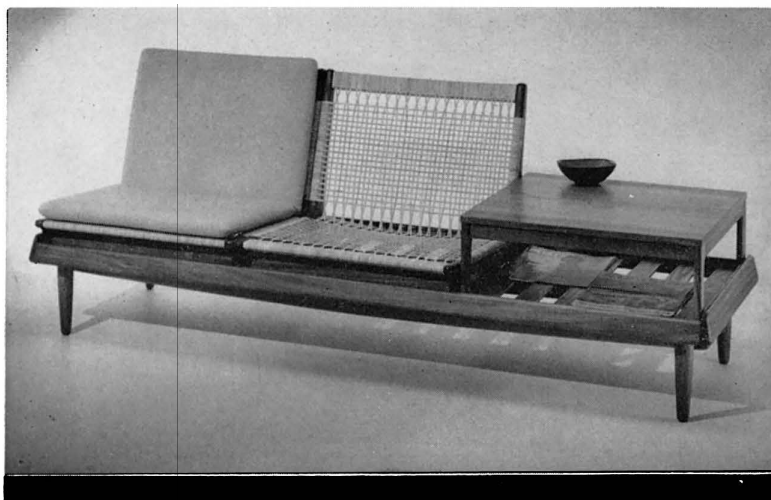


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ART

(Continued from Page 4)

where. Though the most significant change in the esthetic climate in London is in the intangible terms of deeply altered attitudes there are ample "facts" and surface details to document a definite statement of change.

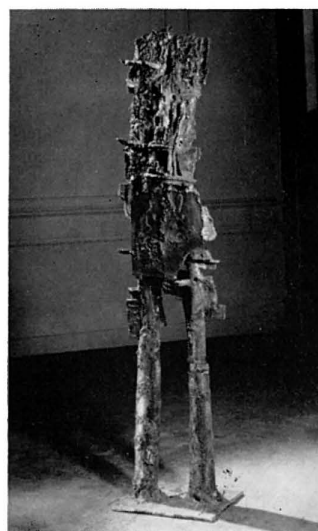
Until last year, only two major galleries (Gimpel and Hanover) and a few small ones, outspokenly supported "informal" painting and sculpture. Most of their sales three years ago were to foreign visitors, most often Americans. Now, slowly but discernibly, there is the nucleus of a British collecting public.

Within the past year, however, two substantial old galleries startled London with decidedly avant-garde exhibitions. These pearl-gray carpeted, British-tan walled galleries, (Tooths and Marlborough) famous for their brisk trade in fashionable paintings either by Impressionists or contemporary French parlor painters, set the pace and it is safe to say next season will bring Londoners a changed exhibition schedule.

From the Tooth exhibition of young, international "informalists," there were a number of sales, and surprisingly, to British collectors. Furthermore, the fact of the "arrival" of the new art was confirmed by, of all things, the British press. The newspaper critics who previously complained uninterruptedly in their columns about abstract art abandoned their position with shocking haste. They claimed to see certain virtues in this international art. In England where everything has to be put to the word at great length to be accepted, this shift in journalistic attitudes counts. Only three years ago many of these same critics railed with intemperate ire against what they considered the hoax of modern Continental and American painting.

Aside from the all-potent fact of commercial acceptance of informal art, there are signs everywhere of revised opinions among artists and personalities concerned with the art world. Among dozens of younger artists I spoke to I found avid, impatient interest in foreign painting and sculpture, and especially in American art. They knew all the "name" painters of our avant-garde and complained time and again that they had too little opportunity to see the abstract expressionists in England. The interest in American painting, by the way, stimulated by the Museum of Modern Art's "Fifty Years of American Art" has broken in a great wave upon the youngest of the painters in England. There is a direct influence on their work. (In an exhibition of younger talent at the Redfern Gallery, I saw at least a dozen painters attempting to adopt the American space concept, the infinity-longing asymmetry, the simple lateral plane with high horizon line, and the smoky ambiguities of the softer of the abstract expressionists. Although they used small

Eduardo Paolozzi



Jason
Photograph by David Farrell



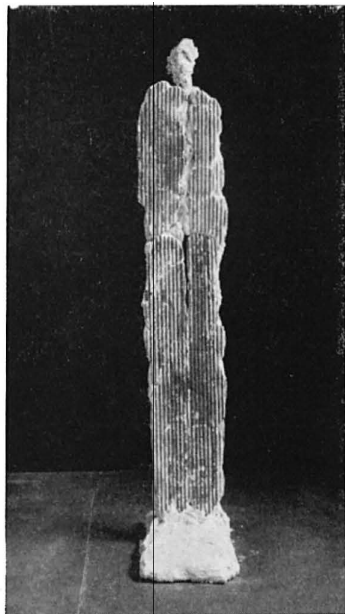
St. Sebastian the Second
Photograph by Nathan Rosenberg

formats and cramped composition, these young painters seemed to understand, at least intellectually, the idiom they wanted to possess.)

Among the young and the young in spirit in Britain, there is a mood of testy impatience, a mutinous feeling which is expressed not only in a hunger for avant-garde painting but in the ebulliently voiced desire to be ultra-contemporary in every area—a self-conscious desire the more intense for its delay in arrival. This strain of rebellion is sensed everywhere in artistic London now. The so-called "angry young men" have stampeded. In terms of letters, they seem not so much angry as petulant, but in the theatre, where the far-

cical tragedies of Ionesco and Beckett find steady audiences, it seems a genuinely rooted exasperation. Of course, anger has pushed some of the fever-minded young men into rather perverse, anti-esthetic stances. These young men speak of "culture heroes" (James Dean) as significant symbols. They claim to admire racing cars, modern packaging and science fiction. In painting, they respond to certain American works which they take to be vital reactions to mass American culture—so-called "action painting." The "culture hero" becomes at once the symbol of technocratic decadence and the touchstone for angry young creative men. But the mixture of cynicism and innocent admiration in their attitude is definitely uneasy. The ultra-modernists of this stamp still seem sadly uncertain of what they believe ought to survive.

As a long embattled minority, the workers in the cause of progressive art in England have accumulated almost too much zeal.



William Turnbull: *Male Figure*



Female Figure

Photograph by Galen Sayers

There is a tendency, still, to regard with favor anything which appears to be eruptively non-conformist; to see each new importation of avant-garde art with wondering and uncritical eyes. Thus, the ICA, certainly London's most conscientious institution in terms of international art, still presents everything with seemingly equal emphasis. For example, Roland Penrose writes a graceful, eminently literate introduction to the exhibition of the Italian painter Capogrossi. In it, he seeks to endow the canvases (which have not changed in four years and are more certainly decorative than ever) with singularly "modern" significance.

"The individual marks," he writes, "resemble . . . alphabets in languages we cannot read, yet the appearance of sequence and order is so strong as to imply the presence of meaning . . . the clean, simple finish of his paintings is impersonal and contemporary . . . the intricate circus of signs that surround us in modern cities contributes to our understanding of the atmosphere which the artist evokes."

The signs (which are not signs at all but marks) cannot be read, but what matters, and terribly at the moment in London, is that there is an "impersonal and contemporary" feeling about them.

Since the "new" art stumbled upon England so suddenly it has not yet been integrated or placed. Even a pioneer like Penrose, who was largely responsible for importing Surrealism to England, has not yet established the significant link between the thriving 'thirties and the thriving 'fifties, between the surrealist revolution and its logical post-war successor. Just three years ago, shortly before the informal invasion, the surrealist ghost had not yet been laid. True, there was an incipient change indicated, a reorientation to Paris which was seen in the enormous success of Nicholas de Stael whose sumptuous surfaces, accent on "matière" and will toward formal simplicity captivated a number of young painters.

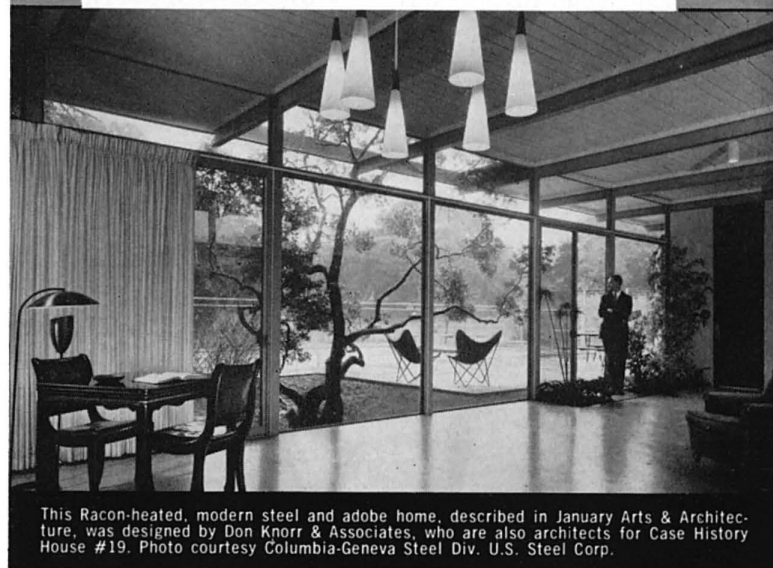
De Stael was an intermediary influence which was superseded when two vigorous currents converged on the British scene. The first, and still the most powerful, was the advent of "art autre," an appellation invented by Michel Tapié which gave the English the necessary verbal trampoline. The second was the arrival, indirectly, of American abstract expressionism unfortunately labelled "action painting" and thereby largely misunderstood.

(Continued on Page 37)

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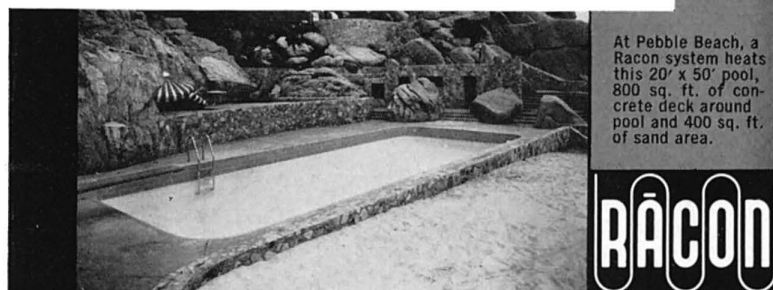


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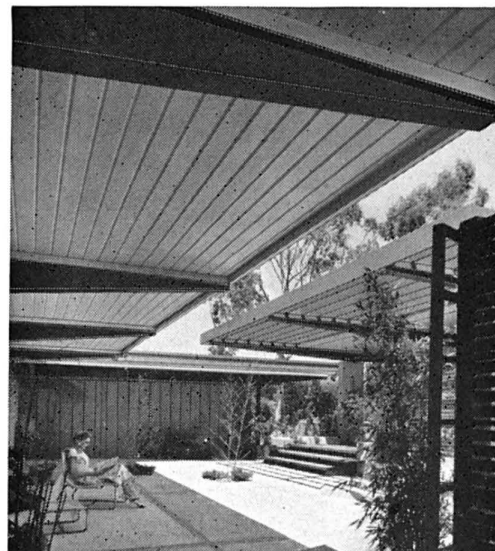
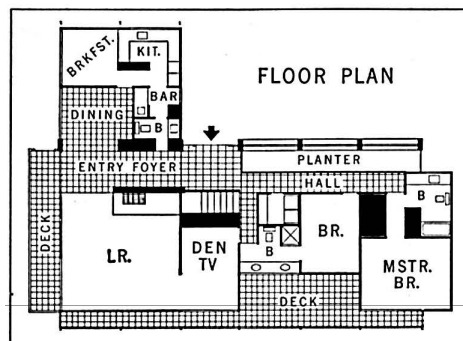


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MUSIC

PETER YATES

STRIKING A LIGHT

Out of the scraps left over from his manufacturing of harpsichords Wesley Kuhnle last Christmas made for my wife and myself two objects. For her he cut out from half-inch walnut a handsome two-dimensional *Fluegel* or grand piano—the word means “wing”. Depressing the single key raises a wire, shaking, at the far end of the instrument, two miniature sleighbells. Proudly standing out at each side of the otherwise two-dimensional instrument are two trimmed black turkey feathers. As an object the little *Fluegel* has esthetic resonance. You laugh naturally when the struck key rings the bells; then you begin to look at it in appreciation. It stands by itself.

The other object has the attraction of any wooden machinery. Is it because contrasting textures of wooden shapes have a warmth that metal shapes do not? Does a wooden machinery stir up curiosity remembered from childhood, a wonder at whatever will move to our touch? The object consists of a clavichord action, with, instead of the metal tangent, a wooden piece, through a hole in which you fit a match, the head against a vertical segment of scored brass. At the top of the machine, halfway between the key and the tangent, sits a candle on an axle. Insert the match, tilt the candle until the wick lies above the brass. Depress the key, and with the reluctance of a proper “old” instrument to do just exactly what you expect of it at any moment the match will light the candle. The candle, lighted, is rotated to a vertical position and locked there by a hook.

I have gone to some trouble to describe these two objects, because the one is, in its slight way, a work of art, the other a virtuoso mechanism. The work of art has to be explained, because it is a visualized pun on a word not in the usual vocabulary; but once explained, the explanation is not necessary. The object itself suffices. The mechanism should be self-explanatory, except to point out the source, a clavichord action, but it is not. I find that many onlookers do not see the joke the first time, because they take the mechanism quite seriously. They think: not, what is it? but what is it for? It seems to them going a long way round to strike a light.

In my article on Bertolt Brecht several months ago I may have given readers cause to wonder why, as it seemed to no purpose, I had gone astray from the subject to talk about reading one of my own poems. I was pleased to receive a letter from Eric Bentley, the principal translator and propagandist of Brecht in English; amused, if not chagrined, that with a touch of not too subtle irony he addressed me as “Mr Yeats”, pretending a mistake. The cause of this seeming irrelevance was the omission, for editorial reasons, of the two paragraphs following the digression, which were, which should have been, the climax of my article.

“Dear Mr. Yeats (sorry I have confused you with the poet).

I was delighted to see your article on Brecht in ARTS AND ARCHITECTURE, and wondered if you might call the magazine's attention to the fact that two volumes of Brecht are at last available in paperback editions as he would have wished—the publisher is Evergreen Books. As you know, individual plays had appeared in paperback anthologies before—but there was never a whole volume of Brecht. When will Los Angeles follow San Francisco's lead and do *Mother Courage*? Sincerely yours, Eric Bentley.”

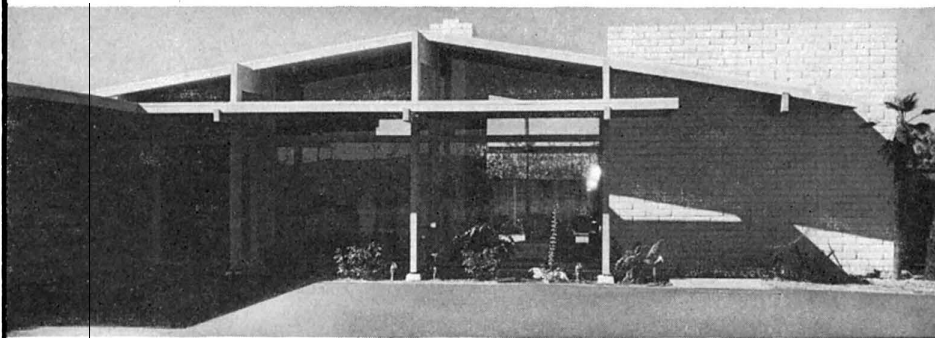
During the fifteen years I was producing *Evenings on the Roof* concerts I considered often the possibility of varying the medium by producing an occasional play. I dreamed of presenting Lorca, if possible with his own music, but I could never work out doing so within our budget. Other practical considerations included the fact that Los Angeles has some forty little theatres and, so far as I can determine, no audience generally interested in the theatre. Plays are brought out all over the place, most of them late Broadway stuff. Brecht's *Galileo* was indeed produced here by Charles Laughton; but nothing ever develops. I don't say this to criticize what is being done; it is simply an observation. Our most truly theatrical creation, the Turnabout Theatre, a combination of puppet show and musical review, survived successfully a number of years, then moved to San Francisco.

I catch Eric Bentley apologizing for Pirandello's characters: “There is nothing in world drama resembling such characters. They fall from the sky, they are whirled hither and yon, they cry out in anguish, they sink into the ground. . . . But is not this, in its way, highly dramatic? . . . As we break the bonds between man and man one after another,

(Continued on Page 13)

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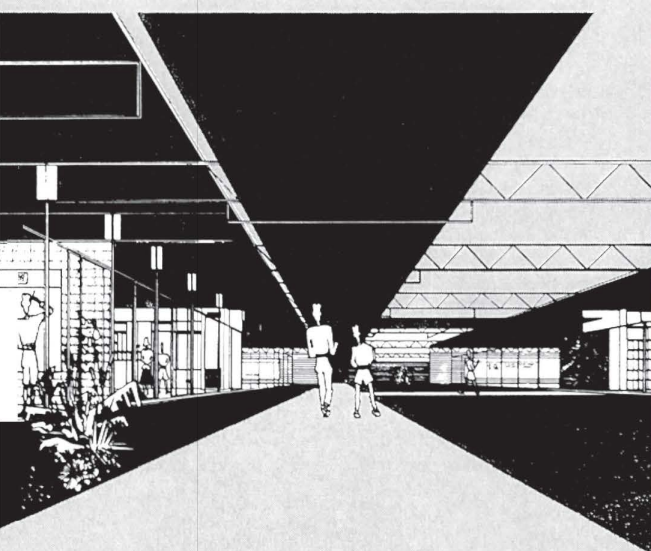
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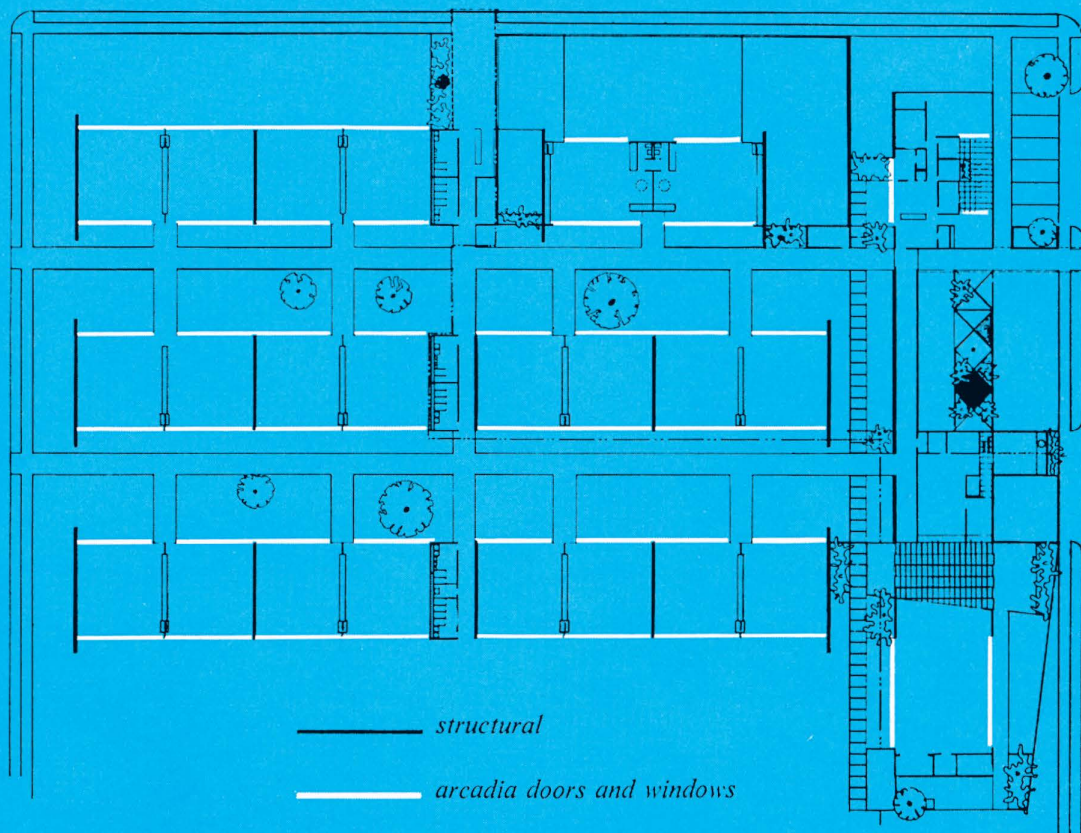


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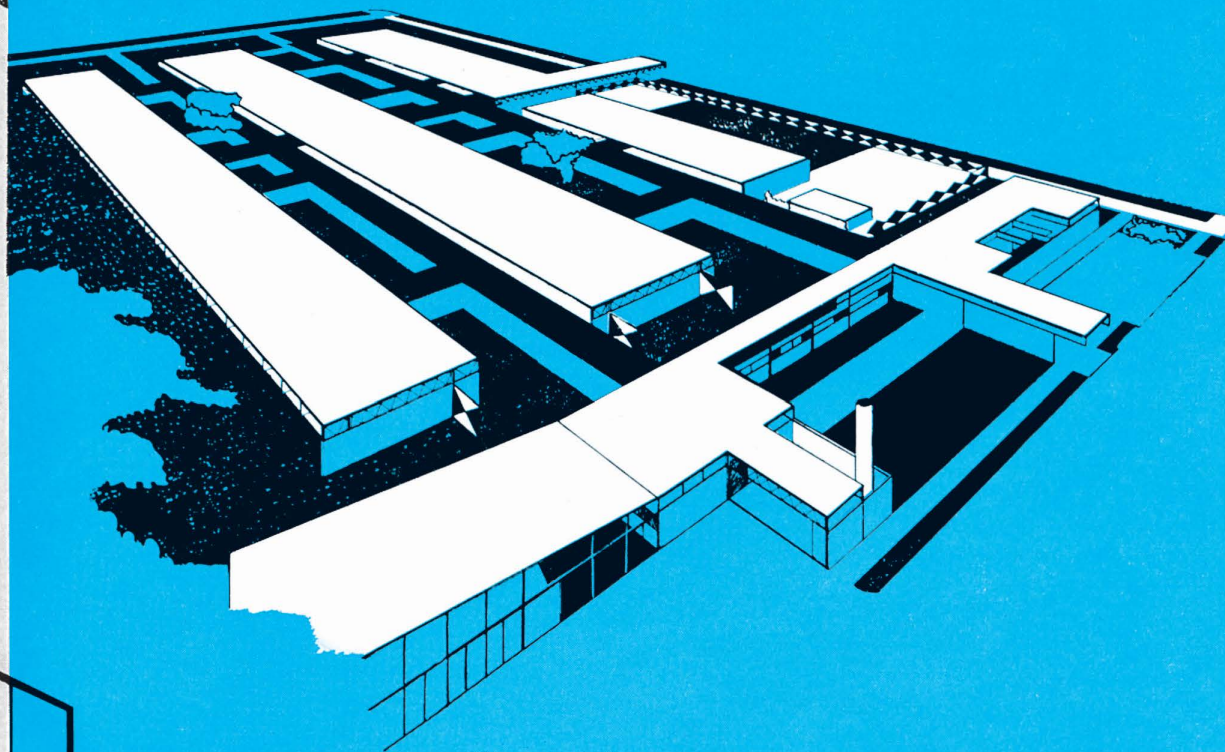
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MUSIC

(Continued from Page 10)

and find no other bonds to replace them with—or none that are compatible with our humanity—the sense of separateness in the individual grows from mild melancholy to frantic hysteria. As the invisible walls of our culture crumble, and the visible walls collapse in ever increasing quantity, a disintegration sets in within the individual personality and lags, not far perhaps, behind the general disintegration. Pirandello cannot claim the dubious privilege of being the only writer to dramatize this situation. . . .

I would say in fact, the situation has been dramatized and is being torn to tatters, that its half-recognized inception was a chief subject of the nineteenth century; that Henry James in his politest, slyest manner is full of it, having given it an almost completely abstract *locus classicus* in *The Turn of the Screw* and *The Sacred Fount*, which are all about the effort, in intensest emotion, to pry, to peer, to squeak through into, which by a mirror trick is also out of, isolation. Eugene O'Neill has rambled on about it to lengths unprecedented, and Hemingway, in his carefully famed, sentimental short sentences, composed a big fish story about it to the order of *LIFE*. Just last evening I unwound myself after another bout among the isolated, but closely bunched, shouting, screaming portents of Tennessee Williams, this time his *Cat On A Hot Tin Roof*.

As usual I had at my side Tennessee Williams himself, helpfully diagnosing his own malady, of which he is apologetically aware, as it drives him along painfully from hit to hit. At the beginning of the printed book of the play a personal message: "Person—to—Person. Of course it is a pity that so much of all creative work is so closely related to the personality of the one who does it." Then a long and beautiful sentence about "that special world, the passions and images of it that each of us weaves about him from birth to death, a web of monstrous complexity, spun forth at a speed that is incalculable to a length beyond measure, from the spider mouth of his own singular perceptions.

"It is a lonely idea, a lonely condition, so terrifying to think of that we usually don't." Not really so, of course, because, if it were, there would be Tennessee Williams all alone, tormented, perhaps an executive in a large corporation, since he is undoubtedly capable, like Wallace Stevens, the poet: his first plays, uncommunicable, locked in a drawer, while he went about his daily business.

Then, over at the back end, this: "However, I wanted Kazan to direct the play, and though these suggestions were not made in the form of an ultimatum, I was fearful that I would lose his interest if I didn't re-examine the script from his point of view. I did. And you will find included in this published script the new third act that resulted from his creative influence on the play. The reception of the playing-script has more than justified, in my opinion, the adjustments made to that influence. A failure reaches fewer people, and touches fewer, than does a play that succeeds."

In some doubt, nevertheless, about the quality of this "success", he reprints first the original play as he wrote it, and afterwards the playing-script of the third act. No need to look far for the reason. The original version of this virtuoso drama, eminently playable if quite shockingly "true to life", makes a whole work from the first speech to the last. The second version of the third act destroys this sense of wholeness to provide what Elia Kazan felt to be box office: satisfying an audience by arousing its emotions and then letting it off cheap.

The play is expert, virtuoso, so much so that though the subject, or I should say, subjects, are even less congenial than is usual with Williams, the successive acts come off, the first as an enormously extended solo recitative and aria with muted accompaniment, the second a long, furious duet, beginning and ending with chorus, the third a display of dissonant, but directed, multiple-voice counterpoint. What the play is about is of no great consequence, if you take it as a play, because although the subjects, male and female in and out of bed, male homosexuality, physical disgust, drink, cancer, living torment, and fear of death, all in detail, sparing no privacy, and at length, may be important individually as problems affecting large portions of the human race, nothing has been done to get them off the stage and into the minds of the audience, while everything possible has been done to keep them on the stage and let them, superficially, stir up the emotions. Kazan's concern was to make sure that the subjects did not, by arriving too precisely at a conclusion, persuade the audience that the play has been, below the level of conversation, really serious.

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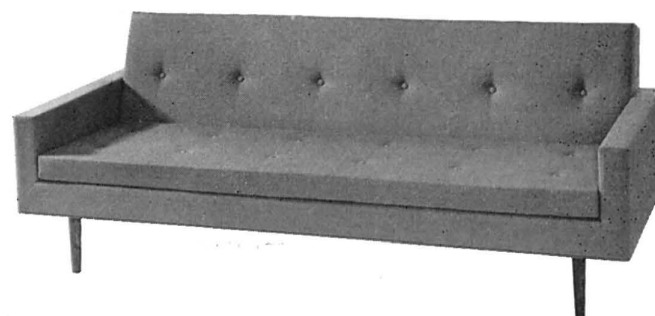
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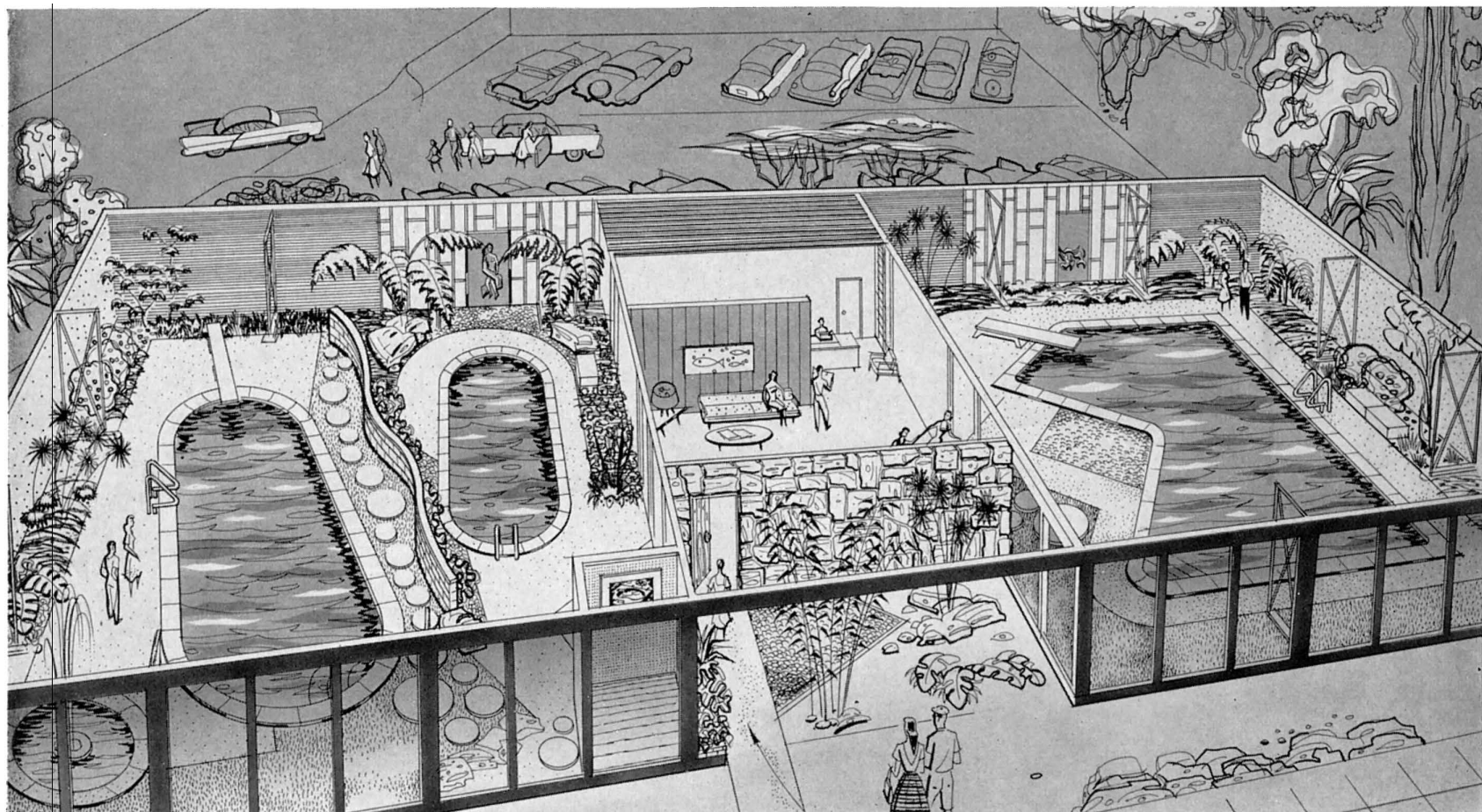
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MUSIC

(Continued from Page 13)

"Person—to—Person. Of course it is a pity that so much of all creative work is so closely related to the personality of the one who does it." And if he violates that personality once, how many times has he, will he have violated it? Williams tells of a group of little girls he saw, "all dolled up in their mothers' and sisters' castoff finery. . . . But one child was not satisfied with the attention paid her . . . so she stretched out her skinny arms and drew back her skinny neck and shrieked to the deaf heavens and her equally oblivious playmates, 'Look at me, look at me, look at me!' " Beautifully observed and beautifully told, sufficiently revealing: Tennessee Williams isn't being fooled.

Or is he? Is he getting what he wants, because he gives what he wishes? Or is he not getting it, for all his success story, because he knows that what he is giving is a harrowing, operatic hoax? Well then, somebody may quote back at me the famous farewell to the theatre by Shakespeare, from *The Tempest*, if it is a farewell to the theatre. What more do I want, if theoretically Shakespeare and, practically, the members of the audience shuddering out to their taxis have been satisfied?

What are the dramatic virtues of Tennessee Williams? Each of the principal figures stands out in the round, an instrument of its emotions. Grouped behind them a few virtues or vices, flat, shapeless, of a comic-strip sketched simplicity. If, for instance, one of these vocalizing stage figures in *Cat* should come to life for a moment, the drama would come true also and be shaken to pieces. But the good people in the foreground are all good people, just mixed up, no matter what goes "ruten" in their minds. The others, the paper-thin villains, they get kicked. Their emotional presentiments—one can scarcely call them thoughts—are untroubled by reason or the deceptions of reason. Williams manages them with virtuosity, with an un-failing ear for individual rhythms, in dynamic layers capable of being conveyed by type sizes and the abuse of typographical conventions: "I just can't stannnnnnnd—it . . ." To get a Williams play in all its virtuosity you don't have to go to the theatre; just read it. It's quieter that way. The flow, interplay of his dialogue, stabbed by expletives, invective, dirt in the scabrous word and exciting dirt in the

subjects that he dares to play with, do the work for the actors, who have only to keep the language coming out and take it all seriously. One of our headline ladies got hold of *Streetcar* and turned it into comedy by playing herself in it. Think of Anna Magnani in *The Rose Tattoo*. A step farther in that direction would be howling farce. The audience loved it.

So we have come a long way from "Person—to—Person." We are in the theatre and can't get out of it. Can't stop to think and look around. Don't want to think. FEEL!

Tennessee Williams, beginning with his own name, thrives on titles, among the most striking in our literature: *Baby Doll*, *Rose Tattoo*, *Glass Menagerie*, *The Roman Spring of Mrs. North*, *Streetcar Named Desire*, *Cat On a Hot Tin Roof*. Read one of those and an emotional something comes to mind, enlivened by sound, rhythm, mixed associations, ambiguities, contradictions. What is it, the mind asks, this image? And that's as far as you get, though you are given an explanation, but it burrows and festers in the memory like a tick.

The apparatus is a very elaborate and dubiously useful way to strike a light.

"To me it was never enough to present a man or a woman and what is special and characteristic about them simply for the pleasure of presenting them; to narrate a particular affair, lively or sad, simply for the pleasure of narrating it; to describe a landscape simply for the pleasure of describing it.

"There are some writers (and not a few) who do feel this pleasure and, satisfied, ask no more. They are, to speak more precisely, historical writers."

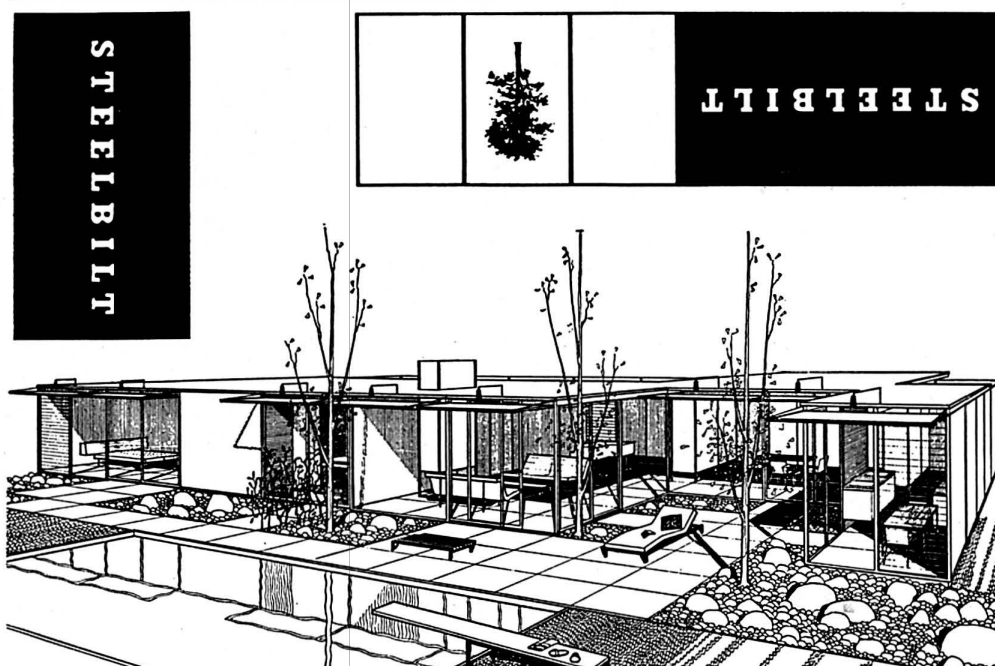
How Gertrude Stein would have agreed with him!

"But there are others who, beyond such pleasure, feel a more profound spiritual need on whose account they admit only figures, affairs, landscapes which have been soaked, so to speak, in a particular sense of life and acquire from it a universal value. These are, more precisely, philosophical writers.

"I have the misfortune to belong to these last." (Preface to *Six Characters In Search of an Author*, by Pirandello, translated by Eric Bentley.)

Melt the two notions together, extract the tallow, which will not burn, run a wick through it, the plot, and see what you have, just

(Continued on Page 38)



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The 1958 Brussels International Exhibition is opening its doors wide to the interests of Humanism, taking as its major theme service to mankind. It also seeks to present a complete balance sheet of this prodigious era, and to provide a new approach to human activity for a better world. Its theme also stresses the increasingly urgent need for all men to know and to understand each other better.

So far so good. No one could find fault with such commendable aims. But the word *Humanism*, while not equivocal in itself is, to say the least, polyvalent—a somewhat abstract term which can be construed in many ways. Where does Humanism begin? And what is a Humanist? Over a long period of time the term had a very concrete meaning. Humanism implied classical knowledge, a well defined branch of learning: that form of intellectual attainment which, in particular, is imparted by the study of Latin and Greek. Thus, the typical Humanist was a cultured man and a scholar, the gentleman who knew his classics and could quote his references in Greek or Latin.

Traditional Humanism is also almost automatically associated with the Renaissance, with the discovery of the world of the Ancients and of all its culture, which the mystical and scholastically-minded Middle Ages does not seem truly to have known, despite its learned men, theologians and abstract speculators on the essence of things. Ronsard, so deeply inspired by Greece, is a Humanist. But so is Erasmus and in his case more comes into play than form alone, more than the admiration which his doctrines may arouse. Here we already have a feeling of a certain individualism, which has since become known as "the human dimension"—that which is measurable by and within the grasp of man.

But is it within the terms of this definition—certainly valid and even noble, yet nonetheless somewhat narrow—that the Brussels Exhibition has sought inspiration for its theme to illustrate the spirit which it hopes will emerge from this meeting of nations, civilizations and cultures.

The ambition has been at once less abstract and yet, in essence, more far-reaching. It is to highlight the most significant characteristics of our times, and show that the period of amazing expansion in which we live must not blind us to, and less still make us disregard, the part played in it by Man—by each and everyone of us. The aim too is to show what must be done or attempted in order that our modern world, our increasingly collective and technological civilization, shall bear the stamp of the primacy of the human being, and of "the human dimension."

No one can deny that ours is a prodigious era. Have we not, in one century, made greater progress than in the entire period of historical and prehistorical times which preceded it? Of the past hundred years, a mere speck on the page of time, the last twenty-five have been the richest in discoveries which are transforming our ways of life and the very basis of man's estate.

This dynamic and seething growth, this greatly accelerated conquest of knowledge and the expansion which derives from them in every field, are evident to everyone. All around us we see the effects of this growth, in our daily existence, in our family and professional lives.

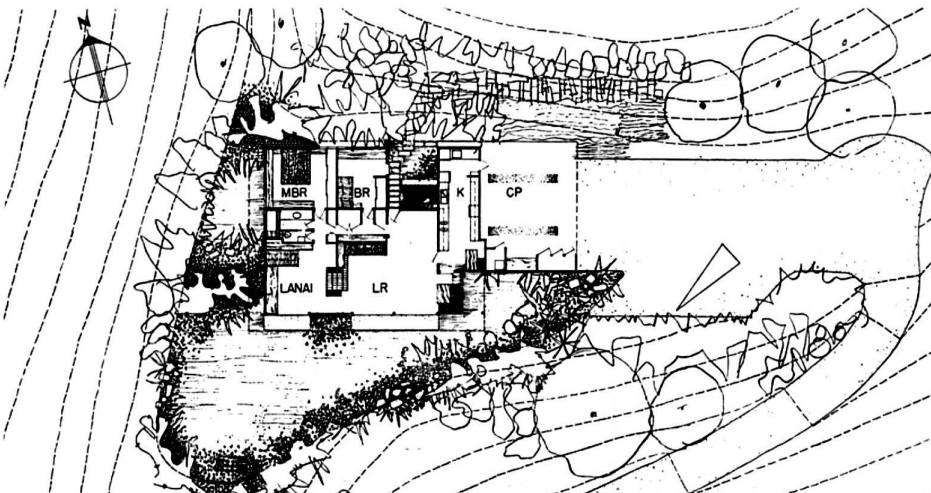
The expansion which overshadows all others and in large measure determines them is the one expressed by the demographic curve. In one century the population of the globe has more than doubled. Within twenty-five years it may well have increased by another 1,000 million. It may reach or even exceed four and a half thousand millions within one hundred years. This eruptive increase in the population of our planet obviously creates a corresponding increase in needs of every kind. On the world-wide scale—our only scale of measurement possible today—the provision of food, clothing, and housing presents enormous problems which scientific progress and the growth of technical skills alone can solve.



Turning approach road with carport. Bank will eventually be a cascade of colorful planting.



When the broad glass front is opened, the living room becomes a garden room with dining bay at right. Panel of translucent entrance wall in the background.



PHOTOGRAPHS BY JULIUS SHULMAN



A coarse masonry fireplace separates lanai from living room beyond.



House

Richard Neutra, Architect

COLLABORATING STAFF:

BENNO FISCHER

SERGE KOSCHIN

JOHN BLANTON

PERRY NEUSCHATZ

Originally the site was several acres of precipitous slope which, after careful study, was developed in a mountain shelf approached by a long winding road. From the carport one enters along the edge of the cut-out hillside beside a shallow reflection pool.

The living quarters are bisected by a fireplace dividing the space into a lanai and the living room proper with a dining bay forming a part of the living area. On warm days, an awning is dropped straight down from its pocket at the extreme edge of the living room overhang to keep the low afternoon sun off the glass. Three generous sliding glass sections keep the interior cool and fresh. The large glass areas throughout the house permit close and intimate enjoyment of the site with the view sweeping out to almost a complete circle.

Looking from dining bay towards fireplace corner. At right, behind three-foot high cupboard that forms backrest of rubber cushioned settee, is the entrance to master bedroom and bath.

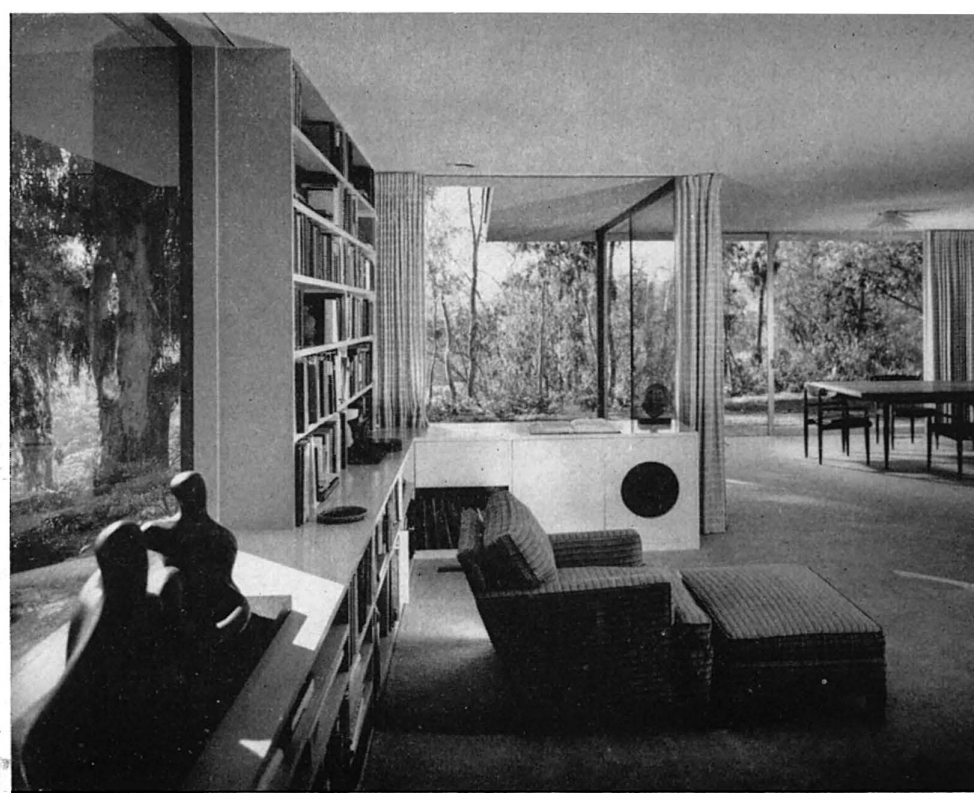
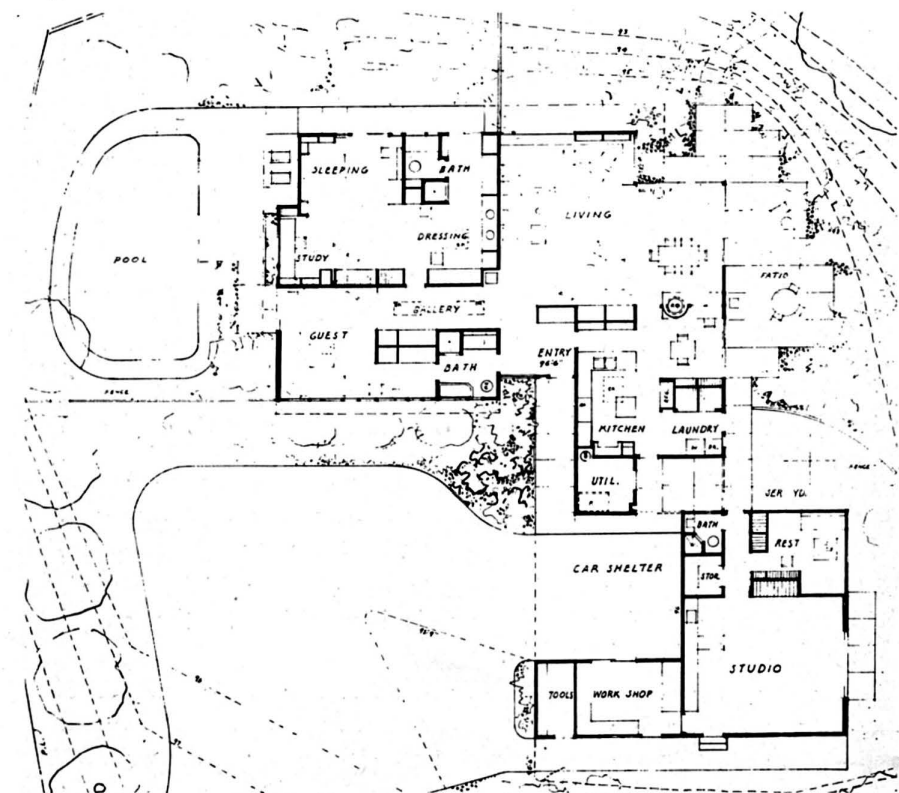


House Thornton M. Abell, Architect

The site is in a quiet suburban neighborhood near the ocean and slopes slightly to a group of large trees at the edge of a wide canyon. There is a fine northwest view across the canyon toward the mountains. One of the most important requirements of this house was that there be extensive storage facilities located in proper places for specific needs. The house has been planned for the accommodation of considerable art work with many walls for paintings. The living and dining area is informal and spacious and arranged to open on to the garden and the view. The kitchen is very complete, with seated-height work cabinet in the center containing mixing equipment and basic supplies. Dish storage and sinks are toward the dining area, the work pantry and utensils, near the range. The refrigerator is centrally located. There is a large skylight that floods the work center with light. Breakfast space, laundry and storage pantry complete the kitchen area, with general storage outside.

From the living room a wide gallery leads to the guest room. In the gallery there is storage for linen and cleaning equipment. The guest bath also serves to be a powder room. The owners' suite was planned to be a room of many uses; one part, a study, another for writing and sewing. The problem in designing this house was a matter of developing an orderly background for a very complex but pleasant pattern of living.

The construction is wood frame, with T & G cedar exterior and drywall interior finish. The insulated roof plane is flat, with drywall ceilings and gray slag surfaced composition roof. Floor finish is carpet except for vinyl tile in baths and kitchen areas over plywood floor construction. The studio has a mastic floor over a concrete slab. Precast pebble surface masonry units are used on the exterior at the car shelter. Glass areas are fixed, with sliding steel doors, and white opal glass for all louvered ventilating units. Wall coverings have been used on all walls: grass cloth, burlap and vinyl. The color is generally neutral; the cedar is stained oyster; concrete units are slate color with natural pebbles; the exterior fascia and trim is green slate; all ceilings and overhangs, light gray.



Homes in America

Edmund Burke Feldman

Shelter, which began as a necessity, has become an industry, and now, with its refinements, is a popular art. The elaboration of a need into an industry and ultimately into an art form is quite possibly a preview of what can happen to virtually any practical activity in a democratic culture. But the achievement of the status of art—whether popular or esoteric—does not guarantee that the practice of that art is high in quality or that its practitioners necessarily understand the hazards implied by the goals they reach for.

We are probably reaping the delayed harvest of the democratic political revolutions of the eighteenth century in the cultural revolutions of the twentieth. Cultural revolution involves a democratization of taste, a spread of knowledge about non-material developments, and a shift of authority about manners and morals from the few to the many. In the United States, the business of designing and decorating homes is no longer the exclusive prerogative of architects and designers, but is shared by the professionals with millions of laymen of varying degrees of technical competence and aesthetic awareness. One has only to read the discussions in architectural texts about how to collaborate with the client, how to educate the client to a more advanced point of view, and how to identify the client who wishes to dominate the architect, to realize that the role of the professionals changes as the arts of the home become more completely democratized: the professional becomes a technician who does not so much initiate artistic movements as implement the layman's artistic vision. The layman, in turn, receives his direct inspiration from a rich and handsomely produced array of housing and decorating periodicals. These, serving as an educational and promotional medium, offer each month an immense bulk of technical and aesthetic judgment, and one cannot fail to be impressed with the competence of their contributors and especially with their ability to adapt the findings of science to the needs of art. However, while turning a flood of information upon every phase of the home, whether as artistic or technical enterprise, the housing literature has a mischievous aspect: it encourages a consumer psychology with respect to the home which, though quite consistent with American marketing traditions, is insensitive to the social and moral function of the home in American life.

Each month, an avalanche of stunning color plates pours from the presses, describing some morsel of Connecticut ingenuity, some new space economy in a Greenwich Village apartment, a device to trap the desert breeze in an Arizona ranch-type. Designed originally to solve a real problem, these examples appeal ultimately to the reader whether he shares the problem or not. This process—accepting solutions to problems one does not have—is pervasive in a culture which is beginning to be burdened by its internal excesses: immediate solutions are generalized and extended beyond their original scope until they become hypostatized in the form of a tradition or style. Then, at the plushy stage of culture which Spengler calls civilization, individuals have needs generated by the requirements of style rather than by the situations out of which style grows. The reader of the housing literature, typically, is the civilized person who finds himself fascinated by style but unable to judge whether one style or another is appropriate to his own situation. His economic behavior is very often an indiscriminate response to the fascinating appeal of style rather than need. (In this connection, we should distinguish between behavior which is a response to impulse, and behavior which results from a consideration of the context which surrounds an impulse: only the latter has aesthetic potential.) The modern consumer, who is over-fed on appealing facts, needs as every serious artist does, the benefit of responsible criticism from disinterested sources.

A serious criticism of the arts of the home ought to go further than the usual estimation of success in achieving certain stylistic goals. That is what conventional art criticism does, but it is not enough. Likewise, the technical and promotional role of the housing periodicals does not satisfy the demands of a complete criticism. Such a criticism ought to judge the impact of visual goals and technical devices upon personality, upon family groups, upon social change, and upon that nebulous conception which might be termed national character. He must relate, in other words, the artistic and technical developments in the home, which are regarded as good or bad in themselves, to their probable consequences upon the quality of our lives.

I

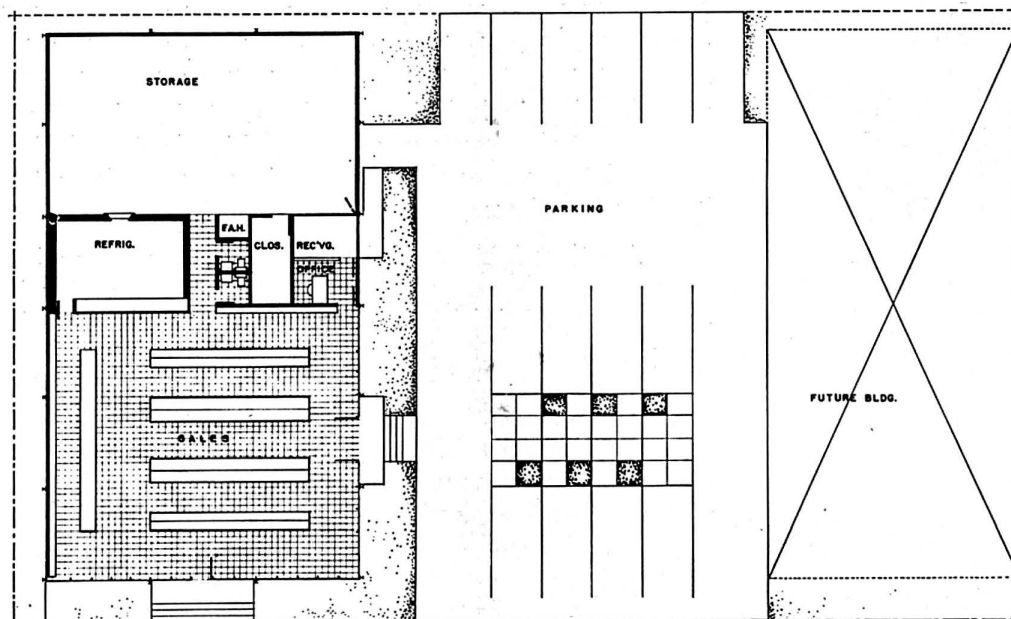
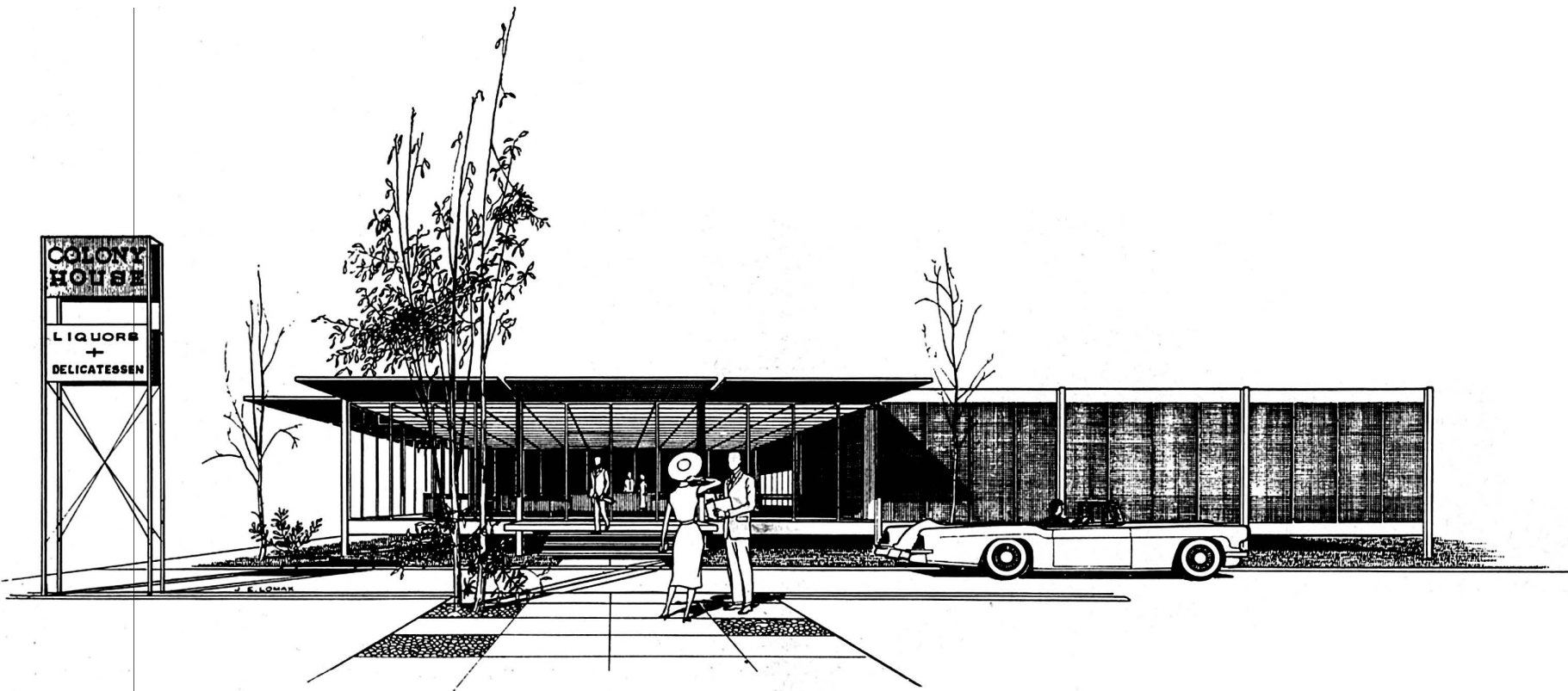
In his admirable "Kindergarten Chats," Louis Sullivan said, "Architecture is not merely an art, more or less badly done; it is a social manifestation. . . ." He went on to say that the critical study of architecture is "study of the social conditions producing it." In the case of the home, we can almost reverse Sullivan's statement and say that the serious study of social conditions begins with the study of houses. It is surprising how little family sociology is mentioned in architectural literature, yet the family is the institution which in many respects forms,

and is formed by, domestic architecture. The twentieth century family is in a crisis caused by a number of agents, but certainly domestic architecture has much to do with the way that crisis is met. Our difficulty in studying this matter lies in making statements about architectural forms and their cultural effects which can be verified according to social-scientific procedures. That is why we are obliged to speculate about these effects and then await the verification or contradiction of time.

Let us begin with some general observations about the single dwelling. We know that in the last few generations it has grown smaller, that it has fewer rooms, that it is now usually built on one level, that its cost relative to income has gone up, and that it employs a number of labor-saving and space-saving devices. There are numerous other features which distinguish the contemporary dwelling from one built a few generations ago, but these are among the most important. The smaller house can be seen as a realistic adjustment to higher building costs, but it also represents a changed, perhaps more sophisticated attitude toward the utilization of space. Sheer bigness, especially unused vastness, seems to hold less charm for this generation than for the last. There may be another motive in the desire for compact dwellings: modern families do not care to have in-laws and relatives living with them—either permanently or for temporary visits. It is much easier, of course, to maintain family privacy by limiting guest space from the outset. The desire to limit the family group to the parents and children alone may be a reaction to the enormous amount of material directed against mothers, mothers-in-law, and widowed aunts, living with the child-rearing family. Most young couples would rather pay some outside agency to care for superannuated or indigent relatives even when such costs would exceed the added expense of building a larger home. It is not our purpose to question the threat of relatives to a marriage and to parental authority, or to suggest that their experience, time, and energy is often wasted outside the family group. It does seem, in passing, that there are economic, social, and architectural benefits to be gained by constructing homes large enough to include close relatives. But what is important for our purposes is the fact that contemporary home design seems to have crystallized into forms which are hostile to relatives and the extended visits of friends. It is not that we are less hospitable or are unwilling to undertake the expense that hospitality entails; it is rather that our hospitality takes other forms—non-familial forms. We would rather include in our plans a finished cellar or recreation room where our adolescent children can entertain friends. Our design ingenuity, in short, has been directed toward excluding certain persons from the home and making it more inviting to others.

Another feature of the contemporary house has been its loss of rooms. For the most part, these were specialized rooms which have been absorbed into general areas where the space they formerly occupied can be used for several functions. This consolidation has been the fate of such rooms as the library or study, the dining-room, the laundry room (now part of the utility room), and in some cases the kitchen. The consolidation has taken place because it was economical of space to do so and because modern building techniques permit the construction of larger expanses with fewer interior supports. As building technology advances, it is possible that the idea of a room as a cubicle or enclosed space will disappear entirely. The arrival of open living space has more than verbal analogy to the idea of the open community and the open society. The correspondences are probably closest in the changed ideas of barrier and boundary, of privacy and exposure. In the future, the kind of privacy which one experiences, for example, in a hotel room, may be exceedingly rare in the home. The consolidation of rooms suggests that while we seek privacy for the family, we do not require privacy **within** the family. In fact, the contemporary attitude toward privacy is ambiguous because of the conflict between economic and social motives in the area where privacy is concerned.

The tendency to eliminate the room as an enclosed, specialized space is most pronounced in those homes built on what is called the "open plan." Roughly speaking, the open plan is one in which working areas are not defined by floor-to-ceiling partitions. As a result there is a clear sweep of ceiling throughout the house, or through most of it. Visually, an effect of spaciousness is created and the unity of the household and its occupants is emphasized. The plan encourages functional merging, easy movement, and informality of manners. It is easy to see that such a plan will not tolerate an autocratically organized family. That is, assuming that parents wished to maintain the traditional kind of power, obedience, and discipline, they could not succeed because of the sheer intimacy fostered by the space arrangement. The fact that there are no regular entrances to a room, few doors to open or shut, no way to anticipate where or how someone will approach—this loosening of structural restraints upon movement in the home undermines the manners centered upon former modes of entering and leaving, rising or sitting, answering questions or silently listening. A new architecture



Small Commercial Building Craig Ellwood Associates

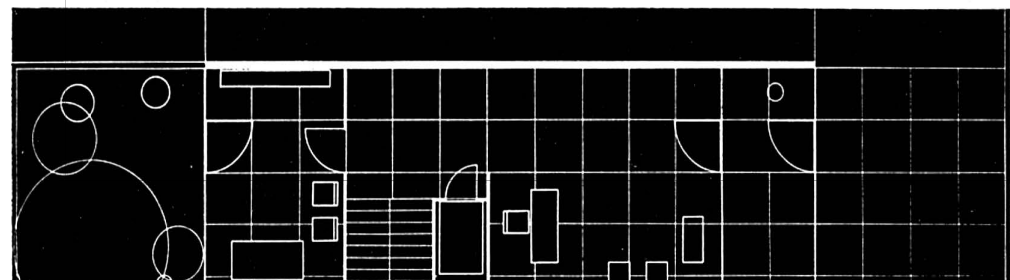
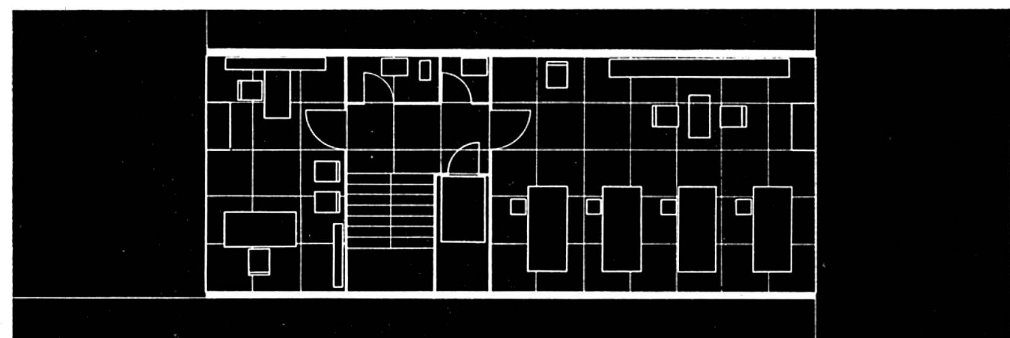
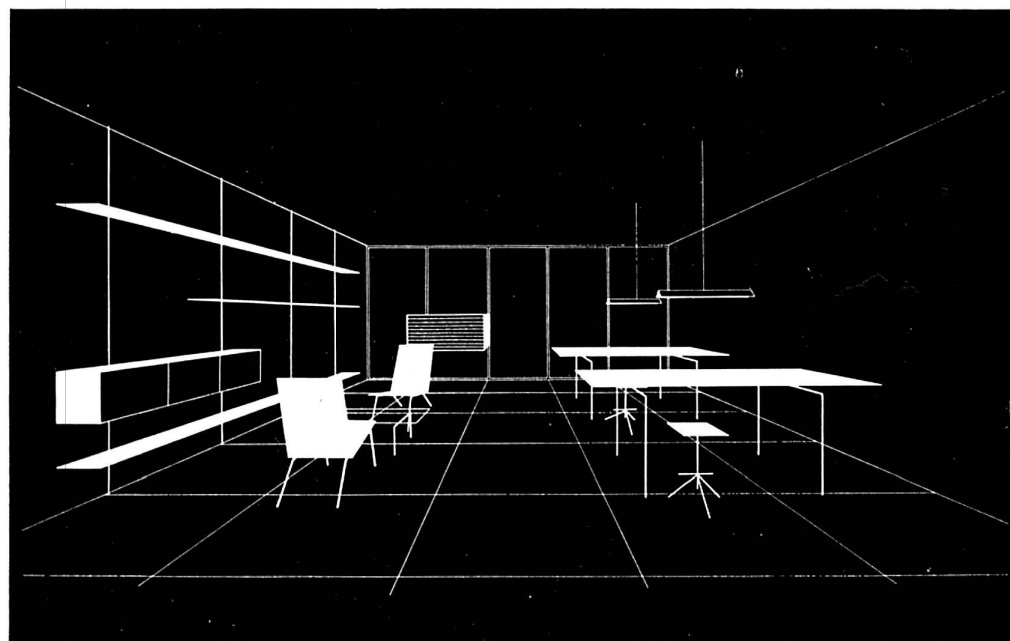
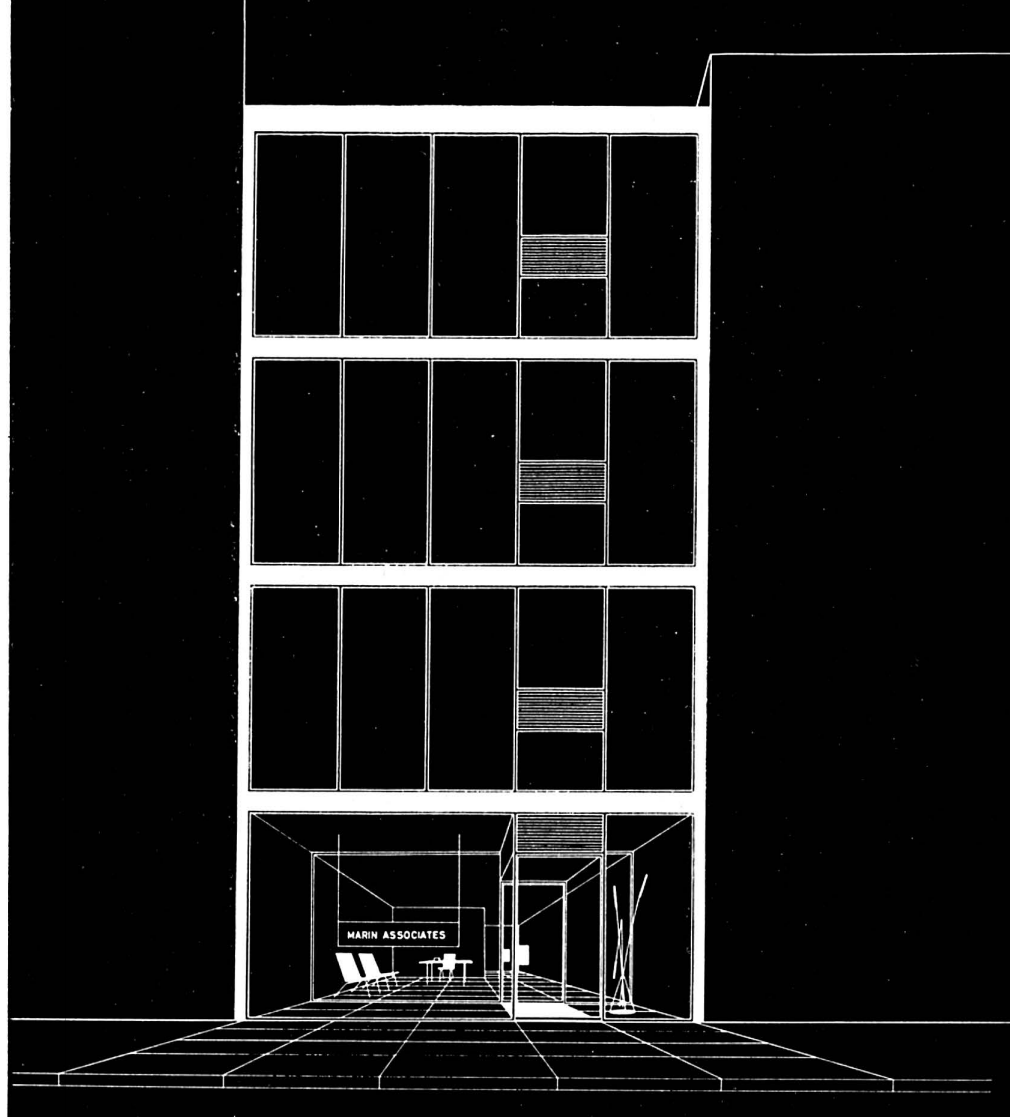
Mackintosh and Mackintosh, Consulting Engineers

The 50'x90' structure is framed with steel on a 15-foot module. One-half the building is to be sales area; the other half office, receiving, restrooms, closets, walk-in refrigerator and storage room.

Floor level is elevated 26 inches above grade and although steps are shown here, access to the building will be by ramps at both east and south entrances.

Exterior walls will be plaster and glass. Trims and fascia, plastic faced plywood. The steel-framed cantilevered canopies are blue heat-absorbing wireglass. Interior finishes include vinyl flooring, paneled walls, acoustic-luminous ceiling.

Overall plans for the site include the future development of the eastern portion. Another building will be constructed here, this one for income rental investment.

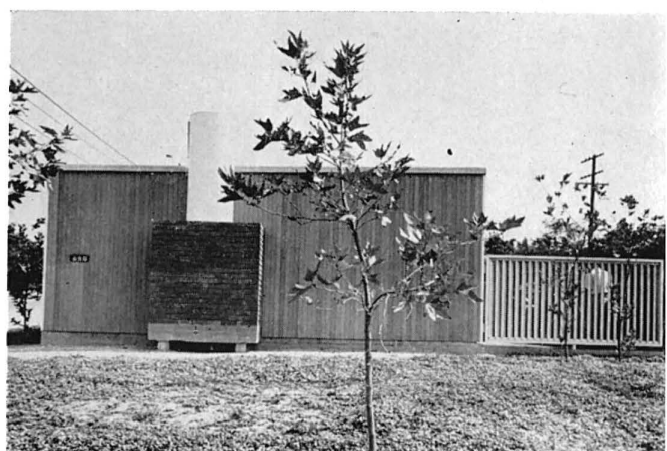


Office Building H. M. E. Stadler, Jr., Architect

The necessary arrangement of space was the deciding factor in selecting the site, the solution being a 20' by 70' city lot which had the advantage of a nearby parking facility.

Each of the three normal floors consists of a medium size work and drawing room, a private office and a small space for tools. Since the moderate climate permits it, all rooms are heated and cooled by year-around air conditioning.

The interior as well as the exterior of the steel reinforced concrete construction is covered with mat aluminum sheet metal, with floors of aluminum tiles. Tinted glass will be used in the fixed windows area.

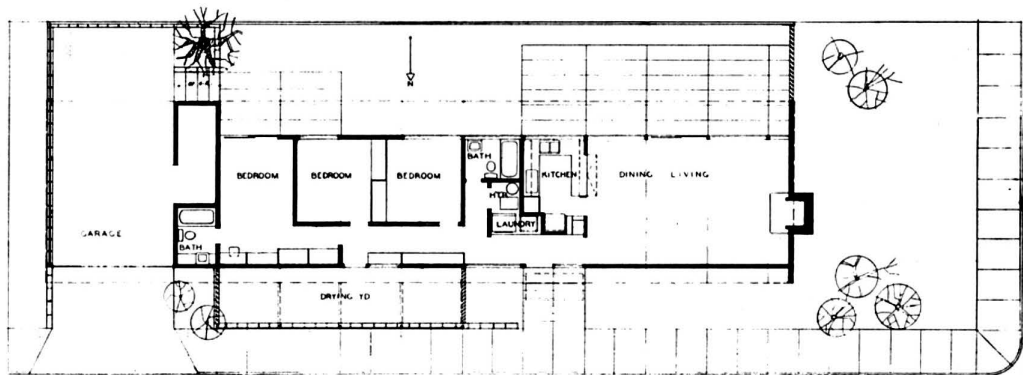


Two Small Houses Kazumi Adachi, Architect

Jun Asakura, Landscape Architect

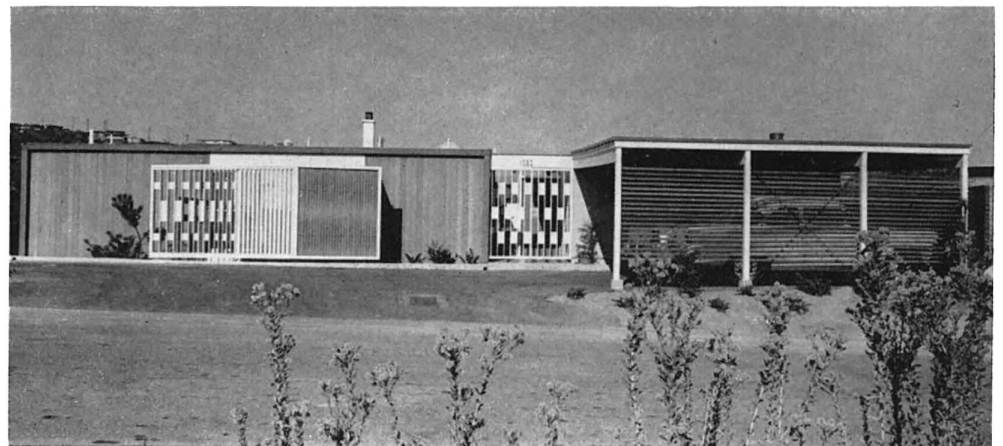
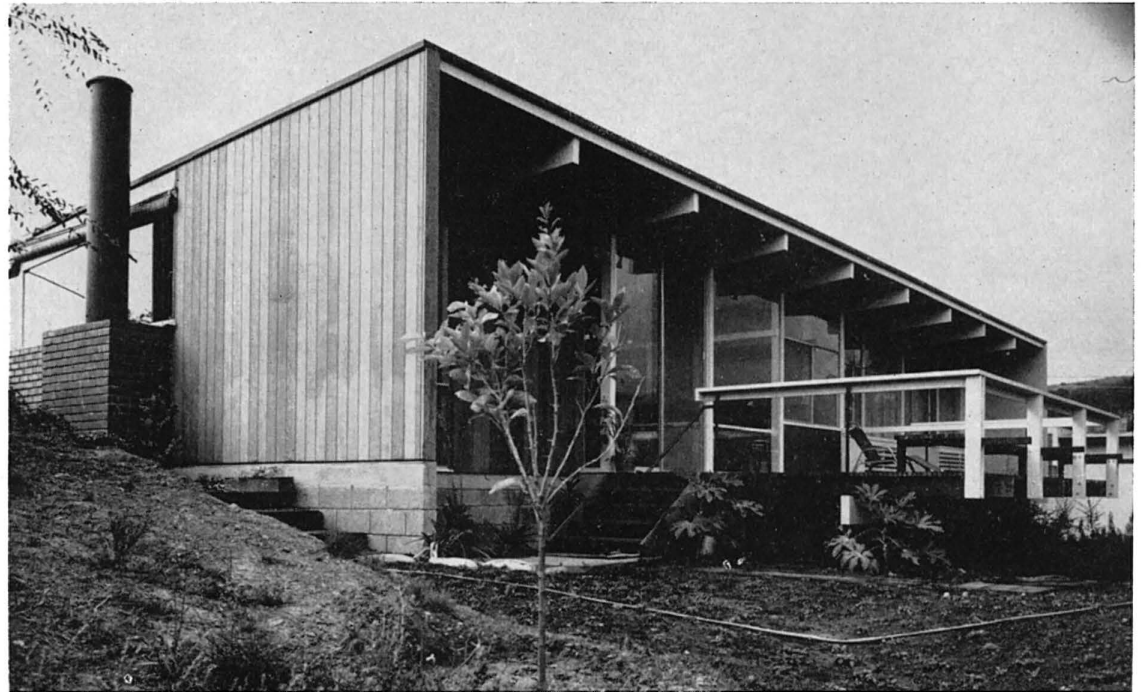
Since this house is located in Long Beach, California, where there is a certain amount of fog and dampness, the owners requested that all of the rooms be oriented to the south. This city lot, without any view, necessitated enclosure by a fence for privacy and livable outdoor space.

The lineal arrangement had to be adapted to the 40-foot wide corner lot. This led to simply spanned beams and posts at 8 ft. module with a 2" x 6" T & G roof structure. The house is built on a concrete slab with cork tile as finish floor. The heating system is perimeter type with forced air furnace.





PHOTOGRAPHS BY VLAD BALABANOV

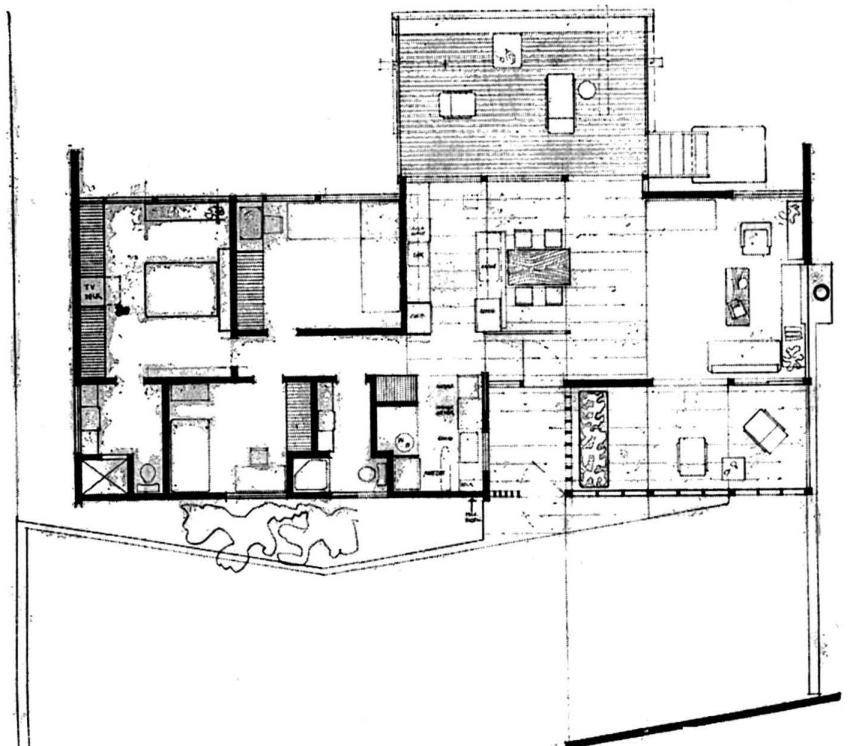


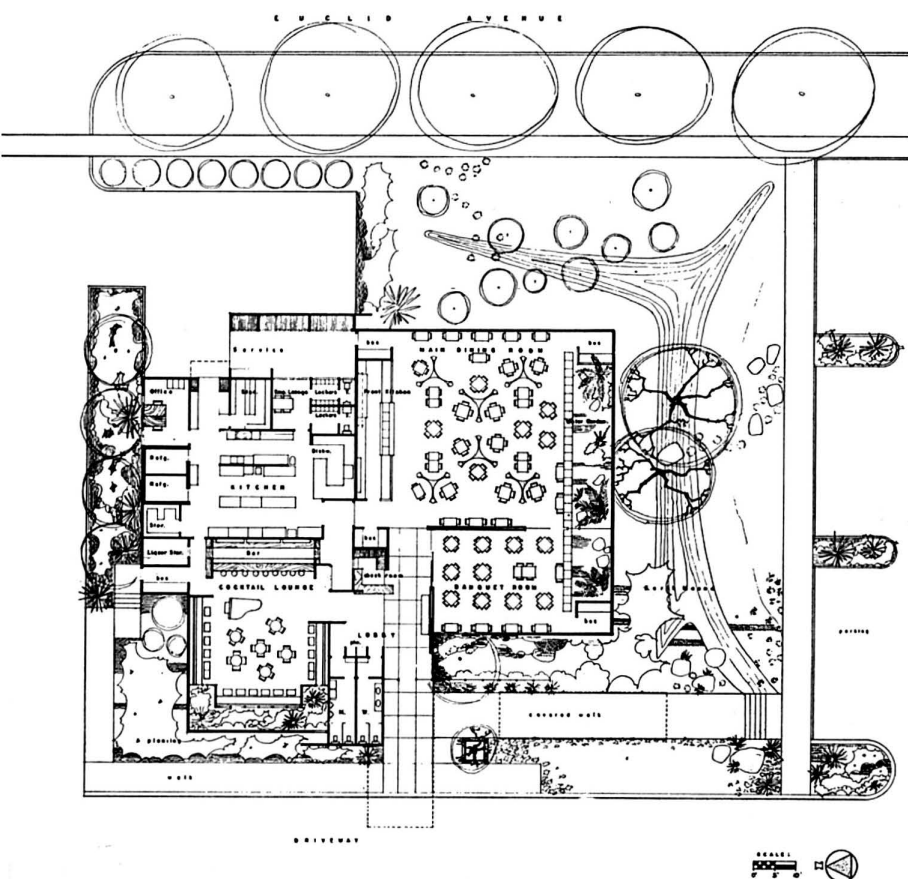
2

The house is oriented to the east, the canyon, the distant hills and the city. A large deck overhanging the slope provides outdoor living and viewing.

The construction is post and beam with 2" x 6" rafters and 4" blanket insulation between. The ceiling between the beams has gun-applied plaster to give uniformly rough textures. Kitchen, laundry, sewing are placed linearly as a work center so that each type of work might be done simultaneously. For ease of cleaning, terrazzo floor was chosen for the kitchen, dining, bathrooms and service areas; other rooms have wall-to-wall carpeting.

Windows of the bathrooms and bedrooms facing the street are ceiling-to-floor glass, overlooking the enclosed garden. A fence was provided for privacy and texture.



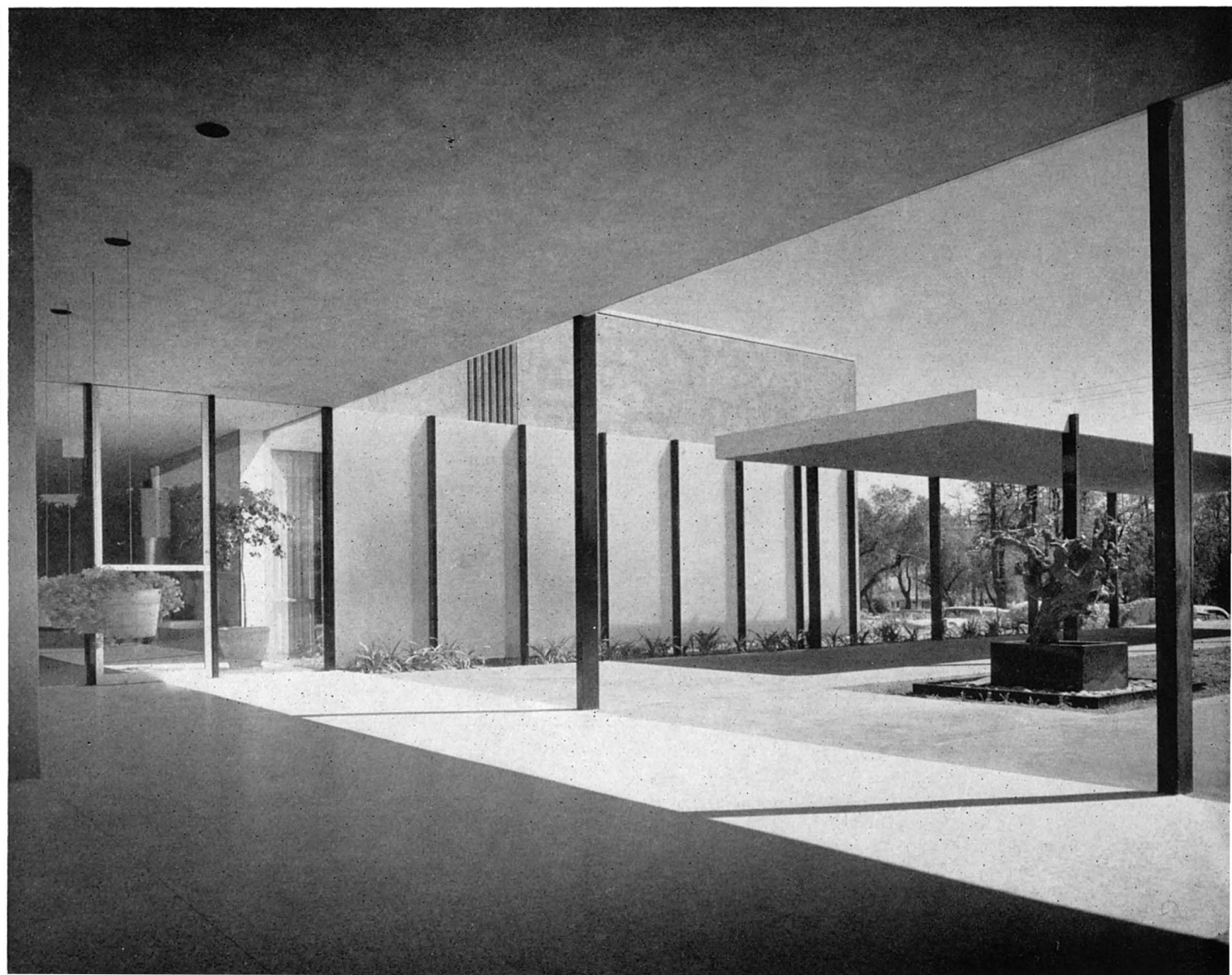


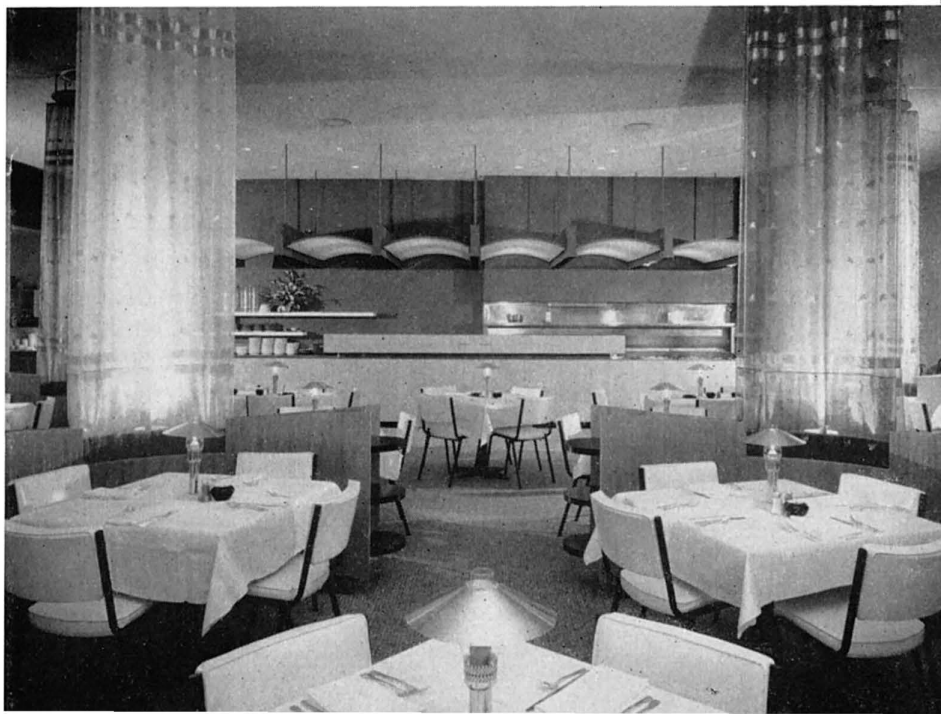
Modern Restaurant Thornton Ladd, Architect, and Associates

This new restaurant, "The Stuff Shirt," has been carefully designed to be a smoothly operating, highly functional and elegant cocktail lounge, main dining room with exposed kitchen, and a banquet room serving in all more than three hundred guests. The exterior of the building is beautifully simple, with an arrangement of horizontal and vertical plane surfaces of silver-green plaster and obscure glass, punctuated by square black steel columns and an occasional panel of redwood. The walks, of white terrazzo and black concrete, reflect the rectilinear design of the facade.

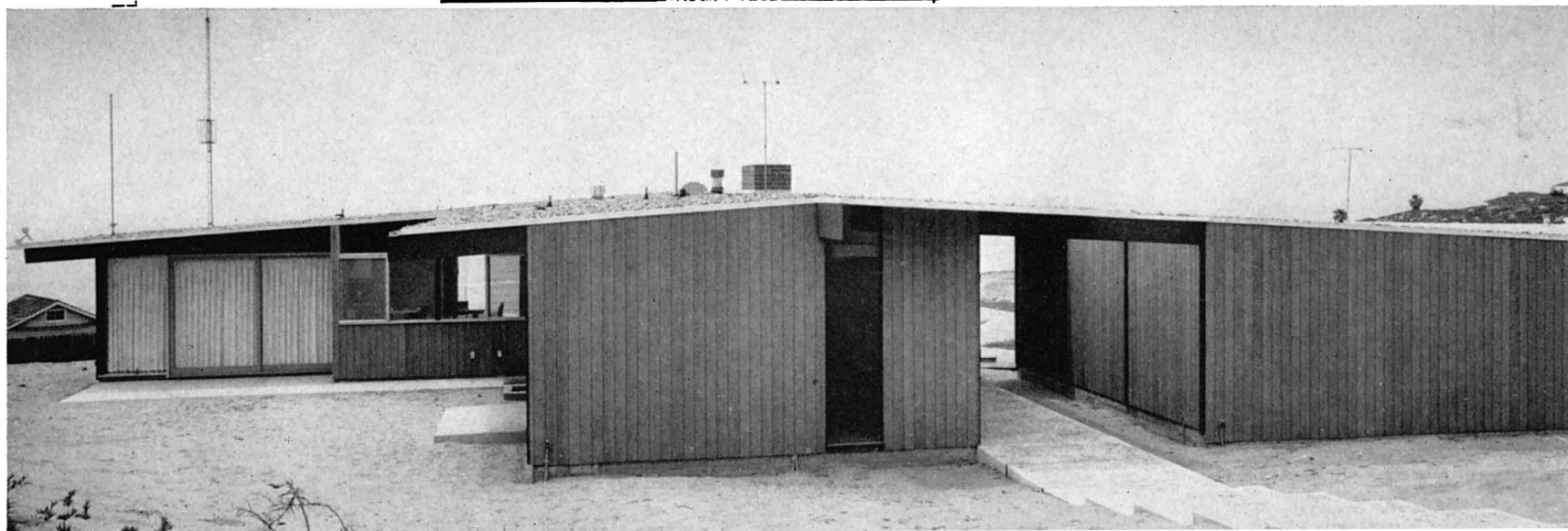
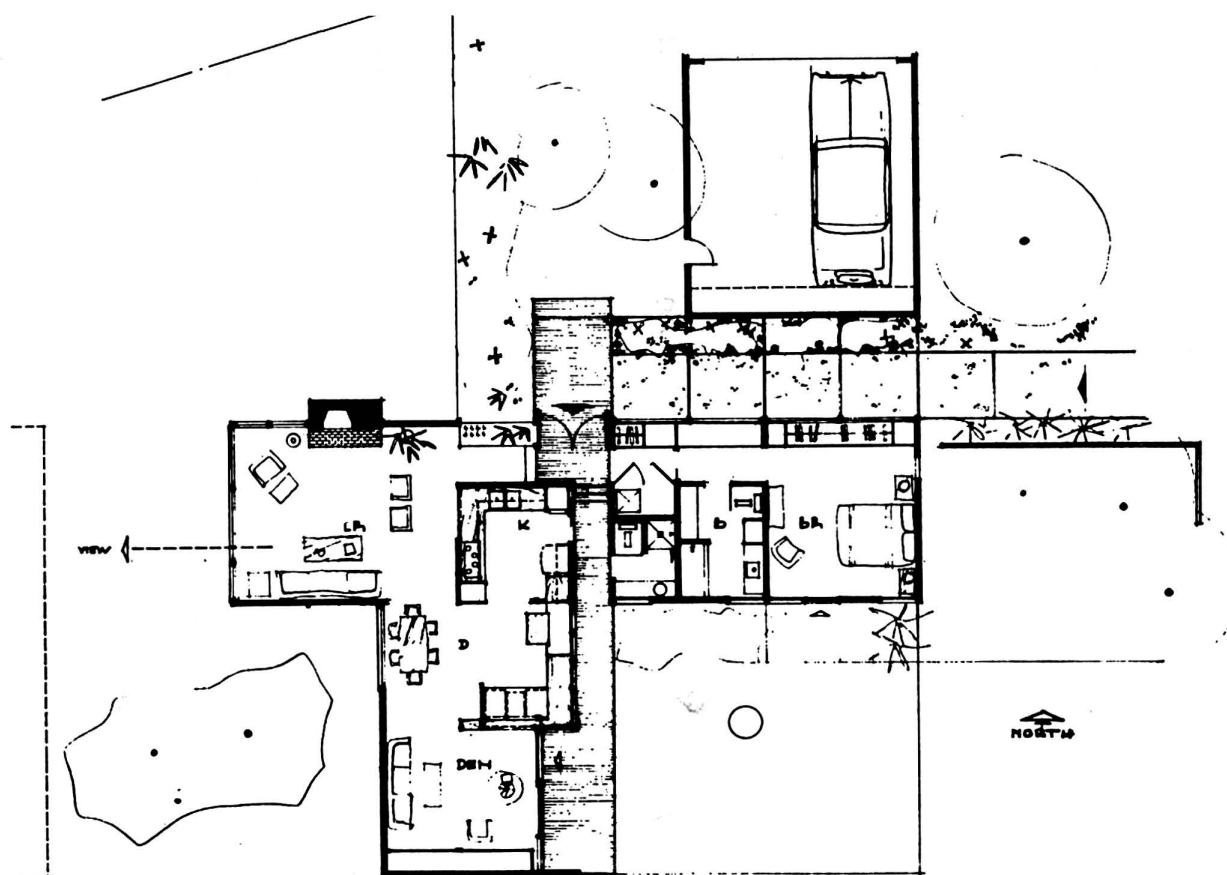
The chaste exterior gives way at once to the rich interior design. Against a background of off-white plaster walls and honey-toned hardwood paneling of limba, the architect has contrived something of a modern pleasure dome, with brightly colored Indian saris, illuminated from within, forming iridescent "columns" throughout the main dining room. One entire wall has been transformed into a water garden with tree ferns, large boulders and twelve-foot Noguchi lanterns, with vaulted panels of obscure plastic diffusing the natural sunlight during the day and creating the illusion of moonlight by night.

The front kitchen, separated from the main dining-room only by a counter, permits the preparation of food in full view of the patrons. The decorative lighting fixtures of brass and black lacquered metal and the seating dividers, which permit complete flexibility of table arrangements, were designed by Paul Tuttle. The bar has its own enclosed garden.





PHOTOGRAPHS BY MARVIN RAND



PHOTOGRAPHS BY RICHARD FISH

House

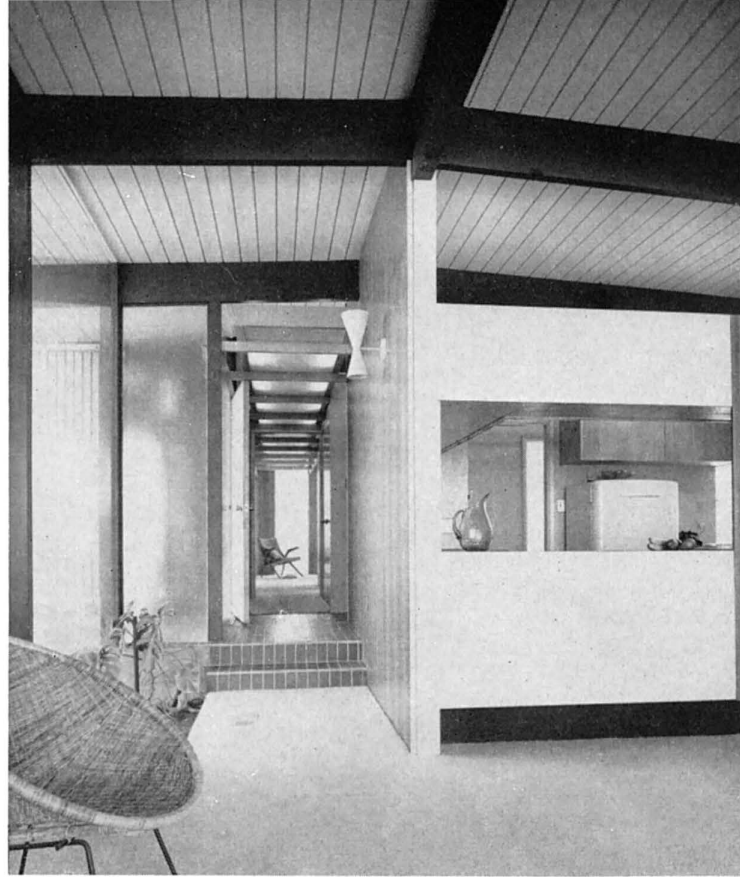
Richard Dorman and Associates, architect

This house is on a site which overlooks the ocean with a sweeping view of the sea at the west. It is one block above the main promenade which parallels the ocean with a commanding view of a peninsula. The site is a typical rectangular, 90' x 130', semi-hillside lot.

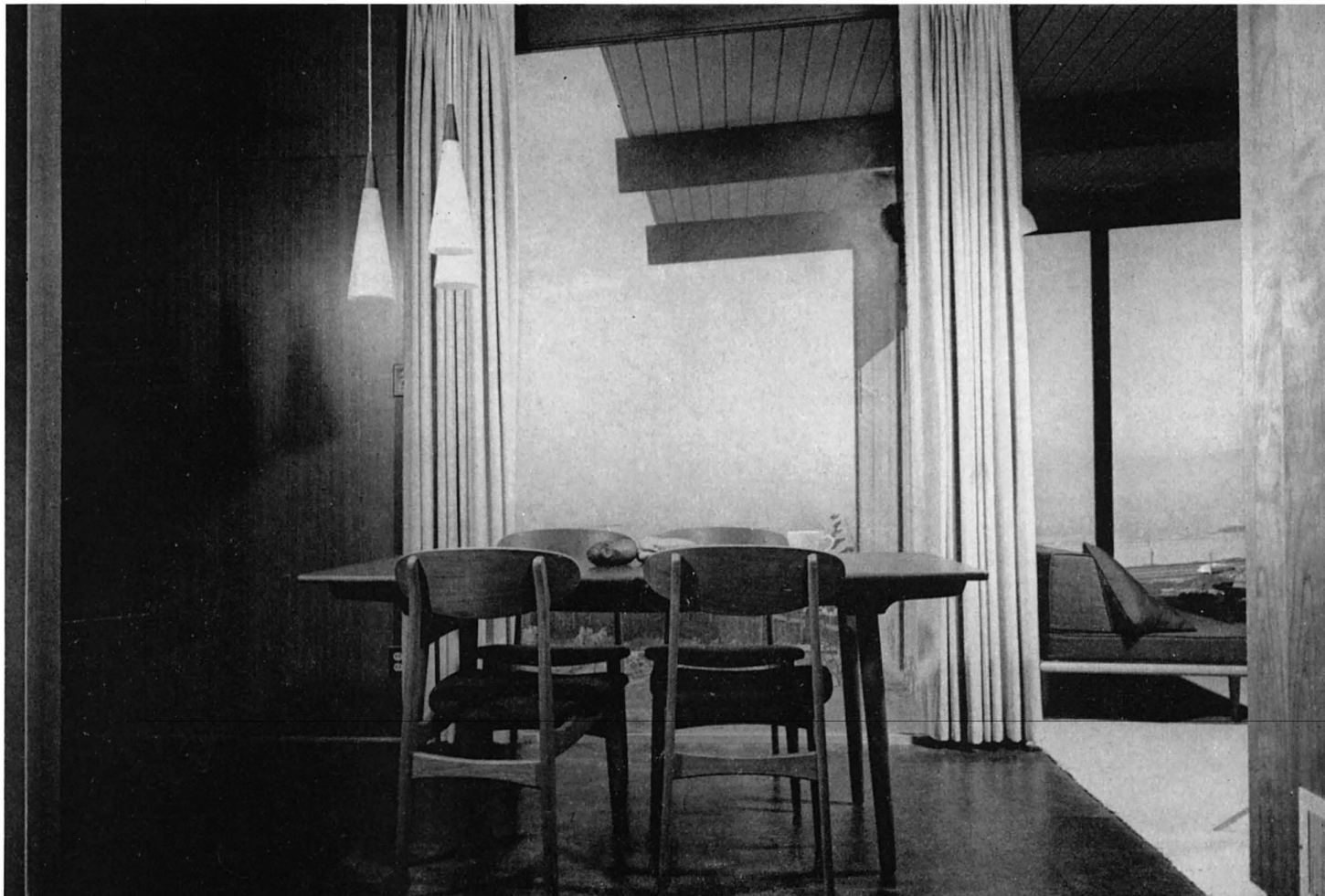
The family consists of a young couple with no immediate plans regarding family enlargement. They specifically requested that the living room, kitchen and den be placed on the view side and have a casual, open feeling. It was an important factor in the design that the house be arranged to accommodate guests dropping by for seaside recreation. A guest powder room was placed so that it might be used as a dressing room easily accessible to beach bathers. The kitchen is placed as a pivot point between dining, living room, outdoor serving, and control over the front door.

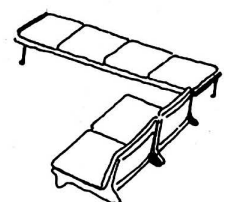
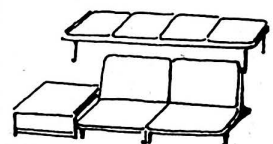
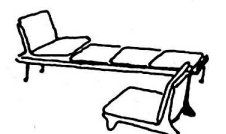
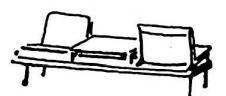
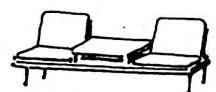
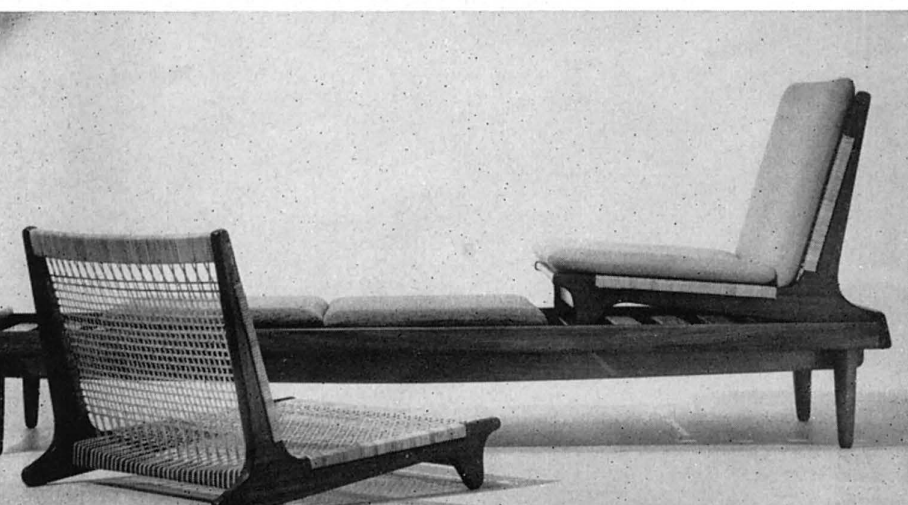
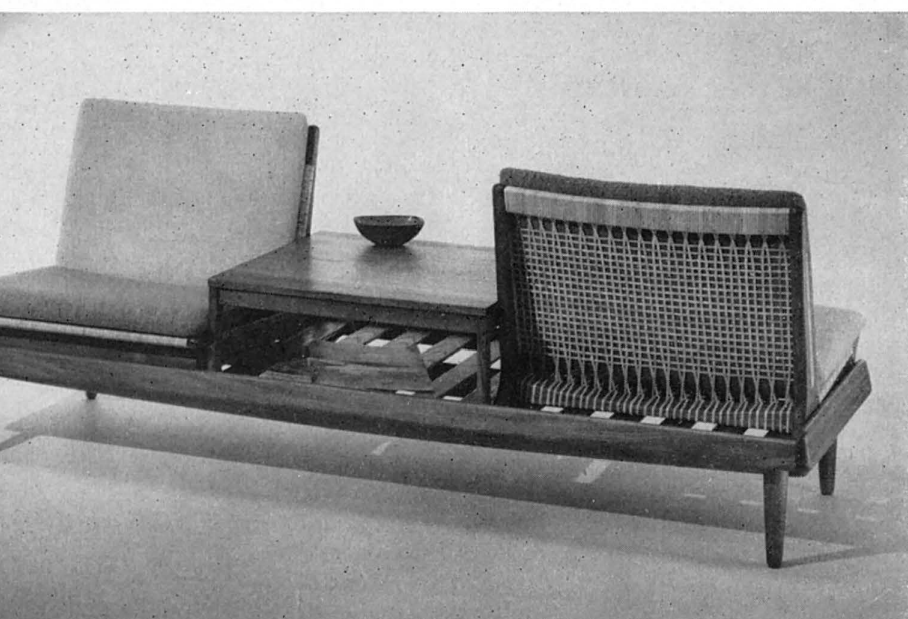
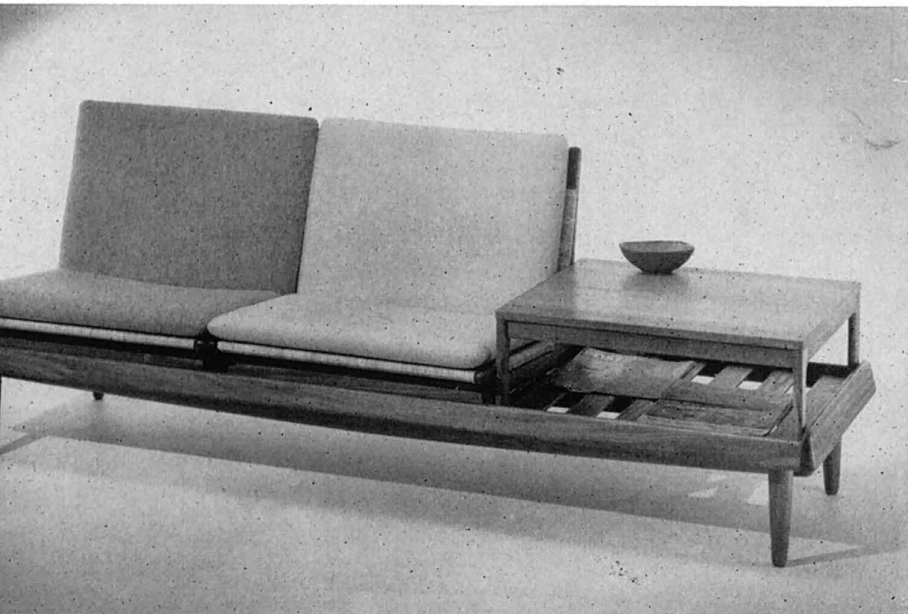
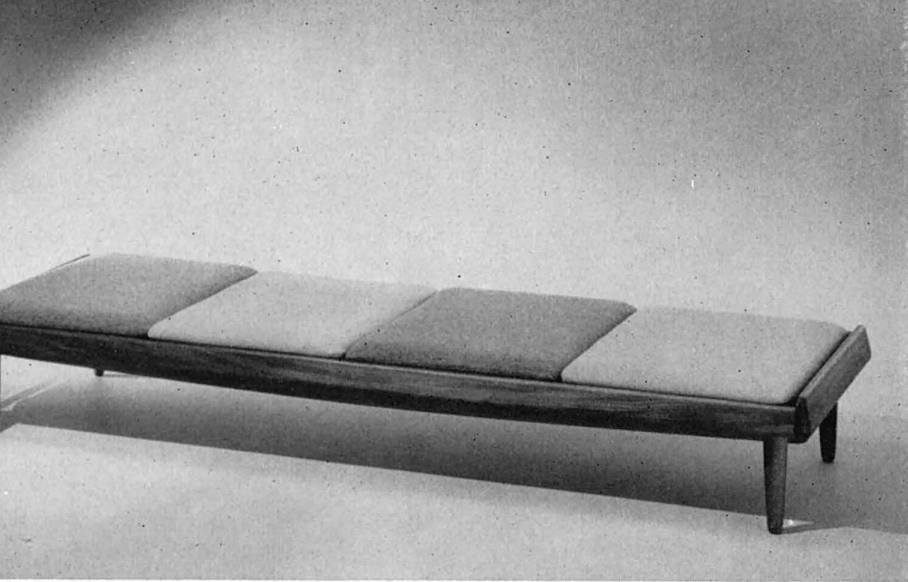
The structure has been planned on a 7' module with exposed beams and 2" T & G sheathing spanning between. The floors are concrete covered with cork and carpet. The entry way is paved in red quarry tile; walls are finished in Douglas fir plywood paneling throughout with kitchen cabinets in natural birch.

Economy was stressed in this project with particular consideration for the use of as much as wood as possible. The house itself has 1600 square feet of livable area with a two-car garage. Heating is by forced air in the slab.



Furnishings from Carroll Sagar



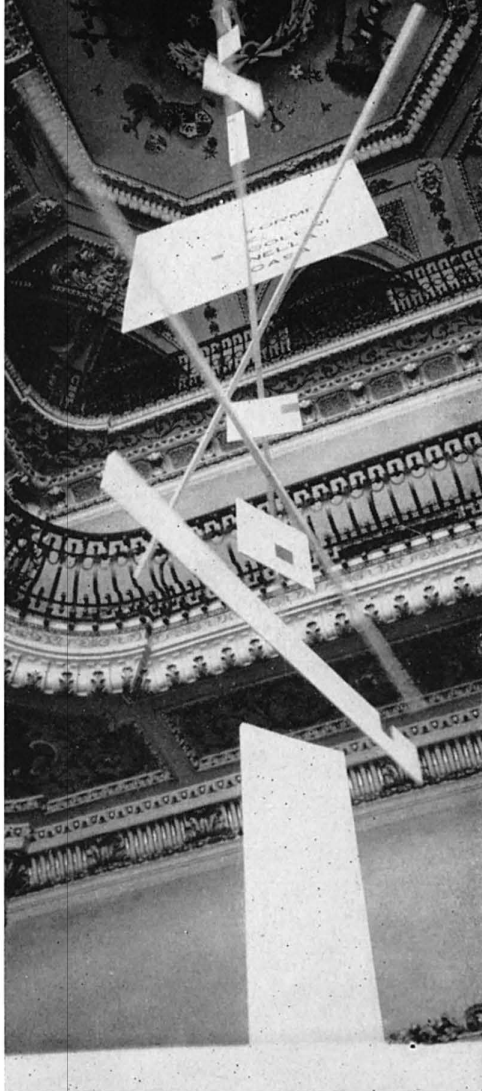


New Seating Units Hans Olsen

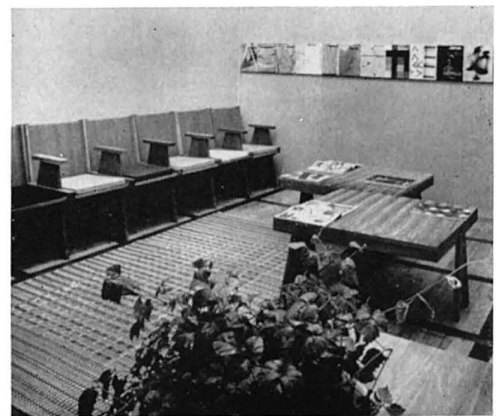
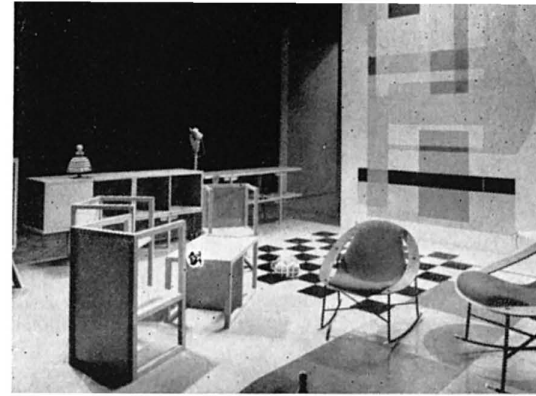
This versatile design, after many evolutions, has been developed and refined to its present light elegance. As a couch, guest bed, or just for general sitting or relaxing, it is a piece of furniture which has been sadly missed since the old "divan" disappeared. It is susceptible to several interesting and useful arrangements: as a settee, with two separate chairs put together with a table at the one or the other end, or with a table in the middle and a chair at either side. Free arrangements are possible around a fireplace, television set, or on the terrace.

The chair units produced of light teak and cane seats and backs make for very convenient lifting from the settee for the purpose of rearrangement.

This new and very handsome versatile unit is handled exclusively in America by Selected Designs, Inc., in the name of Hans Olsen whose work is becoming increasingly important in the field of Danish imports.



Some dual-use children's furniture designed by Ico Parisi has credibility and charm. They are low tables with bright Formica tops, which when tipped over make a high-backed child's chair. Light weight enough to be sawed into either position by a child.



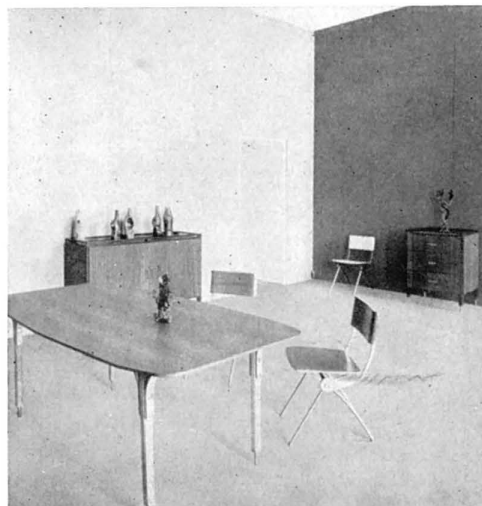
Exhibition in Como Esther McCoy

When the Triennale opened in Milan the last of July, another design show was already under way in Como: *Colori e Forme nella Casa d'Oggi*. It is small and compact in contrast to the great government-sponsored international event in Milan, now after a quarter of a century a national institution.

The Como show represented the work of many of the 21 architects who signed a manifesto withdrawing from the Triennale, on the grounds that good design ideas cannot necessarily be conceived to schedule. Among the signers were Belgiojoso, Peresutti & Rogers of BBPR, and this is the first Triennale in which the work of this great team does not appear. All of the secessionists are well established professionally—none of them the younger men one might imagine in the role of dissenters.

"The younger architects haven't the means to participate in the Como show, where everyone pays for his own exhibit, and the young craftsman can't afford to build his own furniture," said Gio Ponti, who as a matter of interest has work in both exhibits.

The palace where the Como show was held overlooks the lake, alone enough to make it a success, and at night across the water the funicular tracks are a streamer of light up the steep hillside, with great clasps of light at top and bottom. The palace itself has a convincing grandeur, the entrance hall open to the top floor offering a generous gift of space, which put one in a receptive mood. The staircase, with its robust ornament, had an air of leisure



Carlo de Carli has a well engineered metal and plywood folding chair, and a plywood table with good inconspicuous braces of bent plywood running the length of the table for solidity. The legs are too self conscious to make the table wholly successful.



Gardella and Dominioni's conference chair of steel and leather has an executive scale but escapes the pompousness associated with conference furniture.





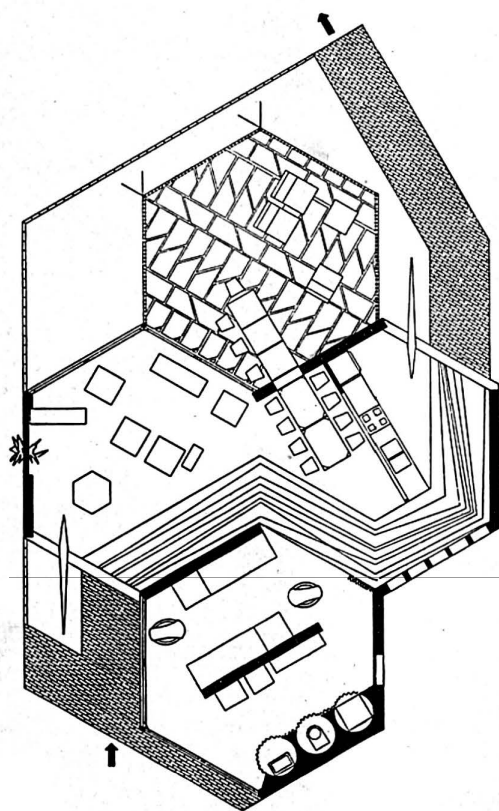
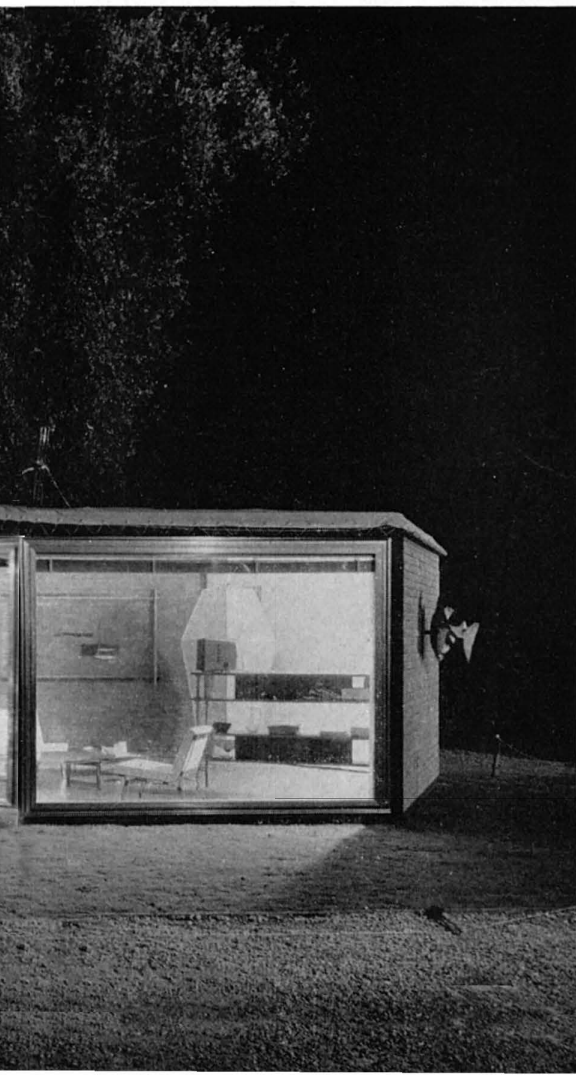
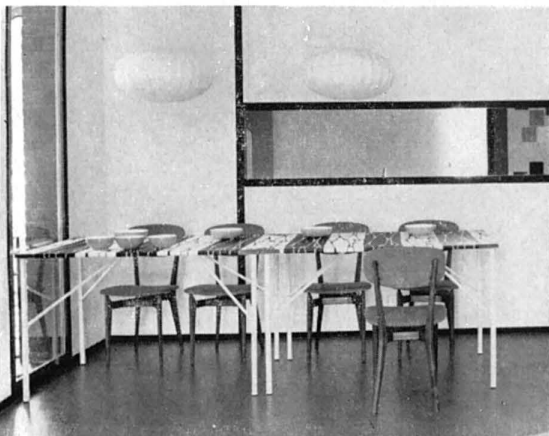
In the palace garden are two vacation houses, seen to great advantage against the background of the lake. Most lively is the project by C. P. Allevi and Ico and Luisa Parisi, with decoration by G. Campi, Ico Parisi, Mario Radici, Manlio Rho and Francesco Somanini. The plan is three hexagons, with a fourth forming a terrace. Masonry walls are of brick, and the roof of three layers of plastic, with air between for insulation, is fastened to light cables stretched from exterior

walls to a central stack. The house can be erected in 30 hours. Cost is \$5,000.

Plastic garment bags are used in place of closets; and instead of drawers, storage is in light-weight boxes, covered and lined with plastic, that slide easily into shelves. Based on the light cases used in department stores for quick access to merchandise.

Bath fixtures strung along a masonry wall have only heavy plastic curtains for doors.





reflected in the exhibit itself. It is spontaneous, witty, never imperative.

This was expressed in the BBPR show, where a new chair in white leather and brass was placed beside a plump black velvet chair from the palace. The BBPR chair has a winged back of unjointed sections; this ventilation gives it a lightness and grace as well as establishing the component parts. (The new super trains between Rome and Milan follow the same principle of integrity of parts, each panel making its own separate statement, especially appropriate for a structure in motion.)

The Como show does not intend to compete with the Triennale, but being the host every three years to designers from all countries has developed a little boredom in certain Italians that is not seen in the guests. On the whole the guests are as excited about the Triennale as ever, as well they might be, for among the thousands of trade fairs, the Triennale is the only international cultural show in the world. The guests have no problems except setting up their exhibits. It is the greatest design show in the world, an Italian admitted, "But a true idea gets lost in the maze."

PRODUCTS merit specified.

for the two new Case Study Houses

The following are previously mentioned specifications developed by the designers for the new Case Study Houses No. 18 and No. 19 and represent a selection of products on the basis of quality and general usefulness that have been selected as being best suited to the purposes of these projects and are, within the meaning of the Case Study House Program, "Merit Specified."

Case Study House No. 18 designed by Craig Ellwood Associates for the magazine, Arts & Architecture

Steel Piling—U. S. Steel Corporation, Columbia-Geneva Steel Division, 120 Montgomery Street, San Francisco, California

Structural Steel—U. S. Steel Corporation, National Tube Division, San Francisco.

Steelbilt Sliding Glass Doors—Manufactured by Steelbilt, Inc., Gardena, California
"Harborite" Douglas Fir Marine Plywood Wall Panels—Manufactured by Harbor Plywood Corporation, Aberdeen, Washington, and 235 South Alameda Street, Los Angeles, California

Mosaic Tile Quarry Tile Flooring, Ceramic Tile Walls and Counters—Manufactured by the Mosaic Tile Company, Zanesville, Ohio, and 829 North Highland, Hollywood.

"Wascolite Reflectadome" Skylights, Tub Enclosures—Manufactured by Wasco Products, Inc., Bay State Road, Cambridge, Massachusetts

Westinghouse Kitchen and Laundry Appliances—Manufactured by Westinghouse Appliance Sales, 4601 South Boyle Avenue, Los Angeles 58, or 201 Potrero Avenue, San Francisco 1, California

Built-in Central Vacuum Cleaner System—Manufactured by Central Vacuum Corporation, 3667 West Sixth Street, Los Angeles, California

Altec Lansing Hi-Fi Sound Equipment—Designed by the Altec Lansing Corporation, 1515 S. Manchester Avenue, Anaheim, California or 161 Sixth Avenue, New York 13, N. Y. Installed by Gilbert J. Gilbert Co., 4030 Jill Place, Encino, Calif.

Case Study House No. 19 by Don Knorr of Knorr-Elliott Associates for the magazine, Arts & Architecture

Structural Steel—U. S. Steel Corporation, 120 Montgomery Street, San Francisco.

Arcadia Sliding Glass Doors—Manufactured by Arcadia Metal Products, 801 South Acacia Avenue, Fullerton, California

Pomona Ceramic Tile Walls and Counters—Manufactured by Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles, California

Adobe Bricks—Manufactured by Hans Sumpf Co., Route 1, Box 570, Fresno, California

Palos Verdes Stone—From Palos Verdes Stone Department, Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California

Redwood Siding—California Redwood Association, 576 Sacramento St., San Francisco.

Travertite Flooring Material—Manufactured by Travertite Company, Inc., 850 South Van Ness Avenue, San Francisco, California

Radiant Heating System—By the Racon Heating & Cooling Corporation, 795 Kifer Road, Santa Clara, California

Westinghouse Kitchen and Laundry Appliances—Manufactured by Westinghouse Appliance Sales, 201 Potrero Avenue, San Francisco 1, California.

"Wascolite Reflectadome" Skylights—Manufactured by Wasco Products, Inc., Bay State Road, Cambridge, Massachusetts

HOMES IN AMERICA - FELDMAN

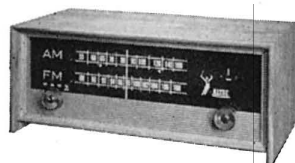
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abets the breakdown of older, accumulated domestic routines; but it also offers suggestions for new habits and customs. Unfortunately, the hiatus between the old and the new is likely to be chaotic.

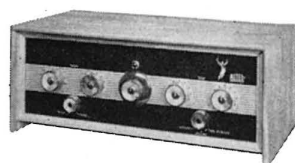
As more families become residents of new, informally planned homes, there may be an increase in the number of minor domestic conflicts as a result of the introduction of old behaviors in new physical surroundings. Having passed from a time in which expectation of other people's behavior was fairly rigid, we are now at the stage where it is difficult to have any expectations. Our space is planned and our possessions arranged so that other people will have a maximum of options. This is very likely an illustration of Reisman's other-directedness in the area of home planning. But it is possible that the freedom of the modern interior is uncomfortable for some persons. Members of the transitional generations possess a residue of autocratic assumption, and while they would like to embrace the style of freedom and informality, they cannot help being somewhat repelled by its etiquette. But, of course, the open plan with its variations is not popular merely because of its associations with freedom and permissiveness; it is popular because it is a practical, low-cost device. The man who owns such a home may not believe in democratic family relations at all; he is drawn to it because of its economy and adaptability.

Plainly, the open plan is attractive to the members of the middle class for whom home ownership has been an achievement of middle age rather than of the early, child-rearing period. These are the people who have been involved in the migration to suburbia or new suburbia. They are conceivably the same persons who have lately exercised a new conservative influence in our political life. Whether the conservatism is deep-rooted and permanent as a political influence may not be safely predicted; but there is not much doubt that this segment of the middle class profoundly admires stable values—whether economic values in the market place or social values generated in the course of living together. It is perhaps ironic that precisely those persons whose life situation is so much at the mercy of changing circumstance are exceedingly enamored of permanence, predictability, and fixed standards. These are the people who make strict demands of their children, and make them fairly early. The child must "behave" when quite young; he must be able to accept responsibility, follow instructions, maintain a high standard of personal cleanliness, etc. These demands, which the ambitious middle class typically makes of its children, must be seen in the context of the new domestic, permissive architecture to realize the kind of conflict it can generate.

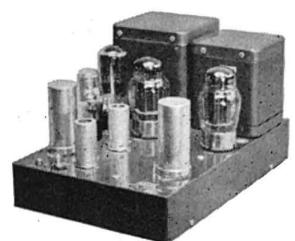
Although middle class persons are psychologically prepared to live in homes with specialized rooms, sturdy partitions, and conventional traffic patterns, economy and design oblige them to live in something else. Because they must accept more flexibility and diminished privacy (sometimes less than in the former apartment), there is an inevitable erosion of parental power. Control cannot be easily



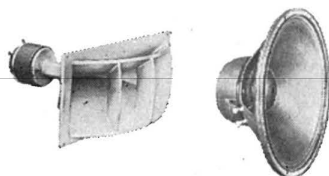
306A AM-FM Tuner



440C Preamplifier



340A Amplifier



Speaker System

802C Driver & 811B Horn +
803A Woofer

ALTEC—the complete hi fidelity system— "Merit Specified" for Case Study House #18

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maintained without a considerable amount of physical privacy and psychological distance between the generations. Of course, the open plan affords an opportunity for new, possibly warmer parent-child relationships, but one cannot say how many parents will either see the opportunity or be equal to its challenge. Consider the relation between supervision and control. The one-level, ranch-type dwelling makes supervision of children considerably easier, but paradoxically the dwelling is a poor instrument of parental control. The reason is that the structure does not arrest, but accelerates movement. In early childhood, parental authority is manifested in the ability to control motion—to put the matter in its ultimate terms. Adult personality and bulk are effective upon a stationary target, but the convenience and unobstructed traffic pattern of the informally planned home limits this effectiveness. Accordingly, a revision of the nature of parental authority is called for, and specific tactics for exercising it have to be devised.

In addition to its effect upon supervision and control, the one-level dwelling practically eliminates privacy for the housewife. While gaining a time and step-saving device as far as her routine duties are concerned, she has lost the second story dormitory floor which was a refuge inside the home. The new intensive intimacy of the family, combined with the absence of a physical retreat, may accelerate the pursuit of escape—either in its commercially packaged forms or in the more subtle forms of organized altruism which the community constantly creates.

An attempt to recapture privacy in the contemporary home is found in the split-level house. A somewhat more sophisticated cousin of the ranch-type, the split-level was originally devised to accommodate the house to a sloping lot. Frank Lloyd Wright used it extensively to show how the dwelling springs from the earth. The sod assumed a kind of sacred character for Wright and his followers, the architect preferring to follow the conformation of nature rather than impose his will upon it. But today, whole developments of split-level houses are built upon flat sites. Home buyers were attracted by certain interior features of the split-level, and now demand them even if the site does not call for this design device. This illustrates a recurring process of civilization: an architectural innovation

springing from a new conception of shelter and nature is transformed by mass culture into a stereotype, and then it is used for purposes quite different from those which brought it into being. And, to make the aesthetic problem more complex, when we go through a split-level house which has been built on a flat site, we find it quite charming from a visual standpoint, regardless of what we know about its historic origins.

However, the attitude which the split-level reflects toward privacy almost epitomizes the general, ambivalent state of mind about houses and home planning. The house is a compromise between privacy and convenience: sleeping quarters are not quite as isolated as in a two-story house, but neither does the housewife have to climb as many steps. The home thus becomes a quasi labor-saving device, offering an illusion of privacy and a hint of romantic attachment to nature. This ultimate compromise cannot be easily laughed aside once we understand its history; it is the product of many difficult decisions aimed at wedding the demands of fashion and the pocket book with the requirements of the heart.

(To be concluded in the November issue)

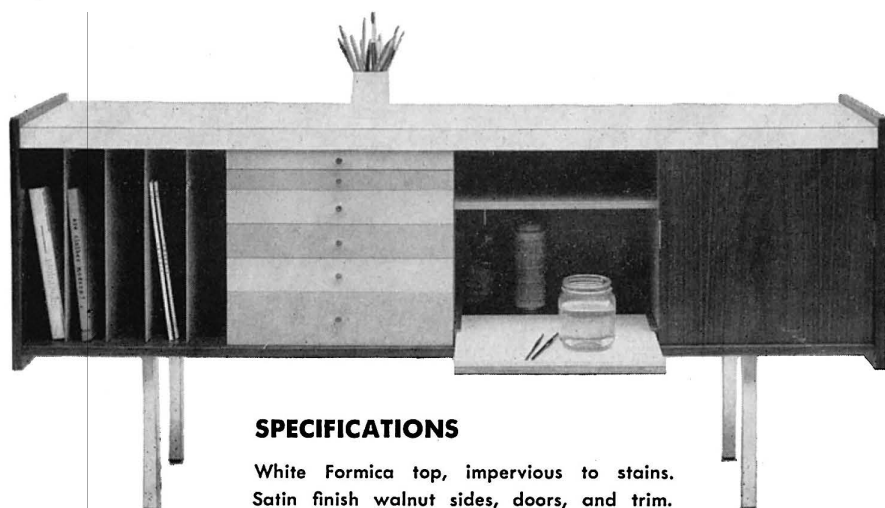
ART

(Continued from Page 7)

The fact is that American painting is assessed in England in terms established a number of years ago in the United States and since outgrown. "Action painting" as the English understand it is either misprized or adored for the wrong reasons. For example, Sir Herbert Read, who of late has shown a more than casual interest in American painting, is among the wary. He cannot believe in "action painting" and so he calls American painting which he likes by another name. Thus, in an introduction to Sam Francis' exhibition at Gimpels, he writes:

"And yet, I am above all impressed by the seriousness, even the solemnity of these paintings. Sam Francis must not be confused with those 'action painters' who hope to achieve greatness by riding their brushes as if they were witches' brooms . . . He is, on the contrary, a very deliberate, highly conscientious painter. There is not a nuance in his paintings that cannot be intellectually justified."

(This last could, of course, be said about many American painters)



SPECIFICATIONS

White Formica top, impervious to stains.
Satin finish walnut sides, doors, and trim.
Satin chrome legs, drawer pulls.
6 drawers, lacquered fronts, with dividers.
Sliding doors, concealed pull-out tray, bulk storage.
Dimensions: 29½" high, 64" wide, 16¼" deep.

LEFT HAND CABINET SHOWN

\$250.00

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SM DESIGNERS SERIES TABARET

SM-4 Designers 4-unit Tabaret

The designers 4-unit tabaret was designed by a Los Angeles art director specifically to fulfill the need of designers and artists for a work cabinet which combines good design appearance with practical utility. The SM-4 is constructed under the supervision of craftsman Eric Ericson and is made of the finest materials available. Four modular units provide storage for every design tool and material, including type catalogs and other reference books. Inks and water jars can be pulled out for use during work periods and recessed at other times. Virtually indestructible Formica working surface gives the cabinet a neat, workmanlike appearance at all times.

SM-1 Designers Single-unit Tabaret (not shown)

This smaller single-unit cabinet retains the fine materials and craftsmanship of the SM-4. It utilizes an identical 3-drawer structure with bulk storage below. Dimensions: 23½" high, 16" wide, 16" deep.

\$40.00

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mistakenly considered 'action painters' in England.) The cliché of new world vitality, the impulsive, quickly traced "act" coming from God knows what deep and primitive source is really the guiding line of English thought on American painting. Since the English have not been exposed to much of recent American art, there has been little opportunity to correct a general notion that all abstract painting in America springs from the brush-riders.

A different point of view is put forward by Lawrence Alloway, an influential British critic, whose intelligence and enthusiasm hastened the advent of contemporary art in England. Alloway is an admirer of American painting, and particularly of the unbridled, spontaneous type. The American term action painting, he says, "draws attention to the artist's use of his medium, his physical action with his materials." Because of the obvious limitations of this term, Alloway, who is trying to find the common ground between American and French schools of informal painting, prefers Tapie's term "art autre," which he translates as "other art." Yet, though Alloway rejects the term action painting, his own view of American painting is based partly on an admiration for the artist's gesture; his individualized élan; for the nature of his struggle rather than its final visible results.

Alloway's analysis of the international movement was clearly expounded in his introduction to the catalogue for the Arts Council summer exhibition. This show, "New Trends in Painting—Some Pictures From a Private Collection," was exceptionally important. It presented the only major collection of contemporary and thoroughly avant-garde painting in England under official auspices. Presented anonymously, but generally known as the Power Collection, the show included paintings by Max Ernst, Appel, de Stael, Bogart, Francis, Jenkins, Riopelle and Soulages.

"Other art," says Alloway in the introduction, "is an art reduced to the basic physical ingredients of painting." He continues, "Each painting must be read as an artist's actions while producing that painting." (This incidentally was claimed for American action painting by only one American critic and for a short time, by a few American painters, but several years ago.) Along with a special interest in the urgent gesture of certain painters, Alloway seeks out the textural and superficial characteristics in the canvases of the 'other art' painters. In speaking of the Dutch painter Bogart, he says he "takes painting near to the appearance of the cave wall, rugged, wrinkled, raw material with a minimum of esthetic interference."

It will be seen that "art autre," being more familiar to English critics, is the major wedge, and it is being driven hard now in London. The idea of "minimum esthetic interference," which harks back to French automatism, is still very popular in Europe. Although everything that Alloway notes in his article is true of the painters represented in the collection, his summary stops short of American art. Abstract expressionism (not action painting) has gone into a different phase and cannot be so easily yoked with European 'other art.'

Because Britain capitulated only recently to the 'other art,' the results in terms of influence on artists have not yet come in. The same few artists who have persistently worked against the current in Britain are still the best representatives in the post-war international assemblage—painters like Alan Davie, Peter Lanyon, and in his unique way, Francis Bacon; and sculptors like Eduardo Paolozzi, Kenneth Armitage and William Turnbull have gained their extra-English reputations for good reason.

Among the sculptors, Paolozzi is a naturally endowed "other" artist in Alloway's sense. Rejection of tradition was automatic for him. In France after the war he absorbed the existentialist theories on the isolation of the individual, and was drawn by temperament to Jean Dubuffet's theories on "l'art brut," with which Dubuffet and his cohorts swatted gracious French tradition.

Paolozzi selected a symbolic idiom. A born imagier, he is a col-

lector of visual material, be it full-page color ads of American cuties, 19th century engravings in dime novels, pub signs or railway signals. From this cache of symbols Paolozzi selects his subjects which he intends to operate in multiple terms. His standing figures are intended to relate to a given environment and are often worn away and exposed by surrounding circumstance. The figure, in its attitude, suggests a universal, perhaps the "human condition." Paolozzi, like some other artists, or like some other other artists, is engaged in finding a means to use the human figure meaningfully.

In using fretted surfaces, with small introduced details of mechanical significance, and a varied but rugged patina, Paolozzi gives the illusion of rudeness rather than elegance, force rather than grace. What a critic said about an Ionesco play applies to Paolozzi's sculptures: "for once the form really is the content." Yet, in the larger sense, Paolozzi is striving for an essentially communicative symbolism which transcends use of materials, and I think that before long, he will startle the English art world even more by achieving his end.

Another younger sculptor whose restlessness and curiosity has led him to an "otherness" (what a flexible term!) is William Turnbull. He arrived at his present style via Giacometti. In his earlier work, he was absorbed in the problem of the weight of space about an object and made attenuated plaster figures, wraithlike and awkward, standing in vastnesses defined by their own self-effacing presences. More recently, however, Turnbull has done battle with consuming atmosphere. His latest works are composed of large, barrel-strong volumes placed one atop the other. They have a tinge of classical Grecian poise, due perhaps to their fluted surfaces, and a tinge of the heavier presence of a Stonehenge piece. Though Turnbull is still in transit he is one of the few in England who has the spirit to move out even when the moving means a loss of hometown esteem, and worse, of international prestige.

There are a number of promising younger sculptors in Britain who, though working in established areas and techniques, have a more solid approach than their counterparts in the United States. Of these, I noted the work of Anthony Caro. He was for a time an assistant to Henry Moore and is well versed in sculptural techniques. He has a natural talent for modelling (apparent in his excellent portrait busts) and a feeling for large, simplified volumes. His vision has been sharpened, it appears, by a close study of Matisse's sculptures. Although Caro has only tentatively put out into the rougher waters of personal inventions, his underpinnings are strong and he may prove to be one of the best of the younger sculptors in England.

MUSIC

(Continued from Page 15)

like *Baby Doll*, which consists of two Tennessee Williams one-acters, one a sort of spiritual and one a jeering at sex in the shape of a fat girl, boiled down together, as advised by Elia Kazan, the ham-fat extracted and strung on a plot-wick, which just might happen to give some light, if you could believe the landscape to "have been soaked, so to speak, in a particular sense of life." Well—"so to speak"—it has: the Jeeter Lester tradition of the South, which sneers and gloats over monstrosity, cunning, and the mingling of the two in sex. You can have it in the original, *Tobacco Road* vaudeville style; or picking its brains under the resounding vault, marveling in wondrous and tormented language why gentlemen, if not wise, are gallant and how account for Snopeses; or Tennessee operatic. Once you have invented, so to speak, a particular sense of life, you can soak a landscape in it. Inferior bourbon is made from corn and spiked. Faulkner has spent a lifetime fighting off the habit; Williams, to judge by his last three plays, has succumbed to it. If you live on fermented mash long enough, you can believe that this stuff really does represent the South, just as drink is the poor man's religion, and religion is the opium of the people—and all the rest of it and so on. So Williams and Kazan have defended *Baby Doll* as having a higher significance, and Williams's new play *Orpheus Descending* has myth, martyrdom, and the uncomprehending mob to doll up its protagonists with. The dignity of a work of art equals the self-comprehension of its audience. An audience which feeds itself alternatively on this sort of drama and the self-help books will have a natural affinity for stimulants and sedatives, with or without prescription, in alternating doses, a kind of synthetic life-substitute. After a while, seeing everything equally crazy, or, not seeing it, equally out of context, you can switch to chemical substitutes for madness.

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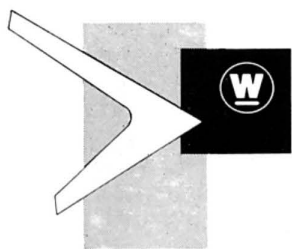
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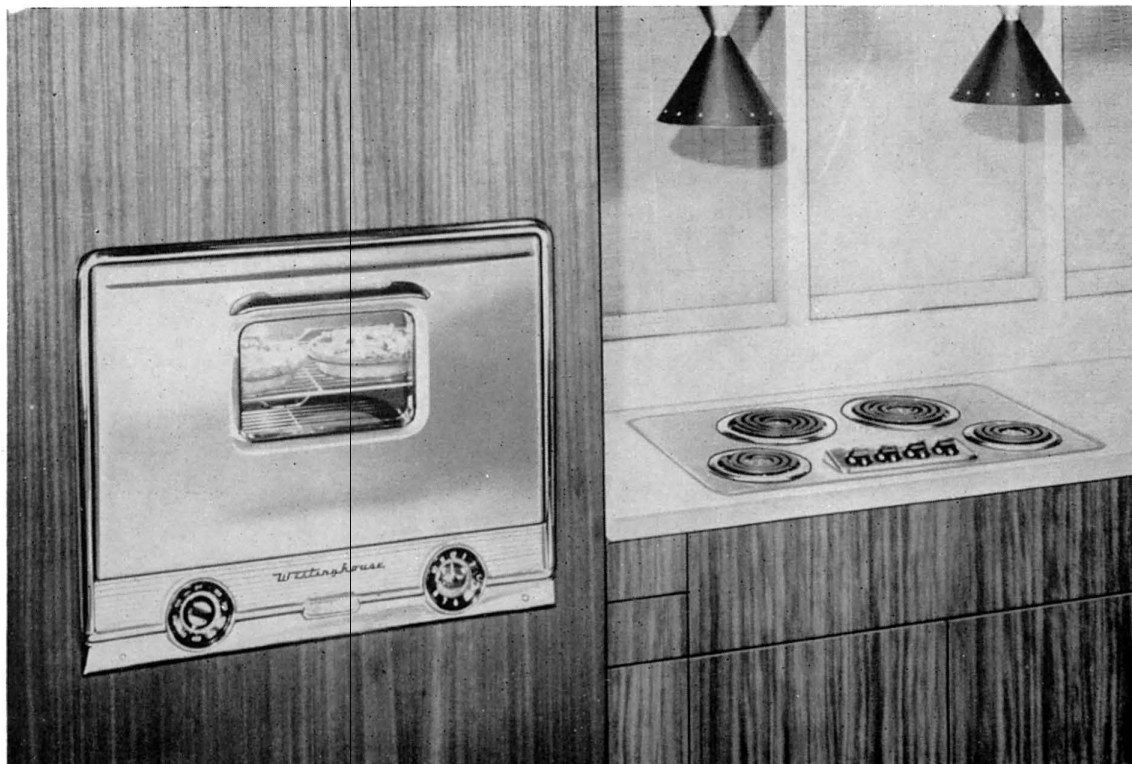
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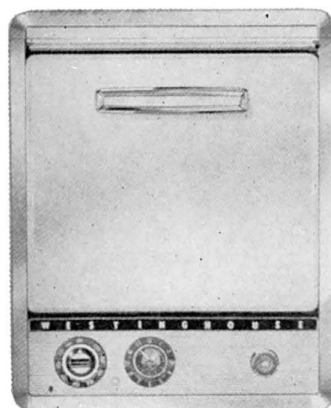
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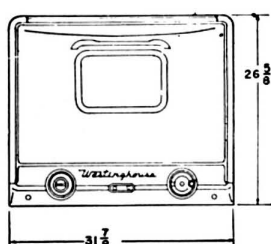
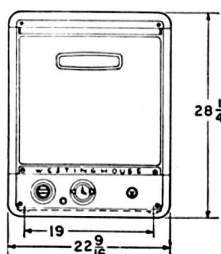
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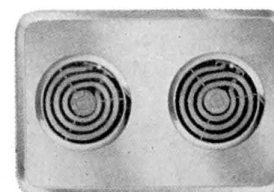
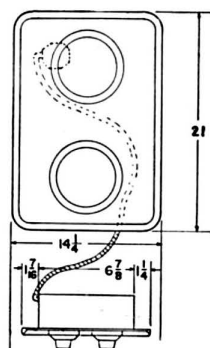
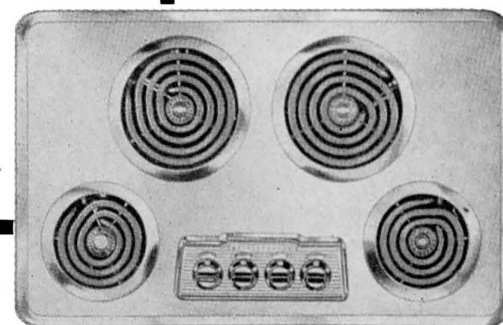
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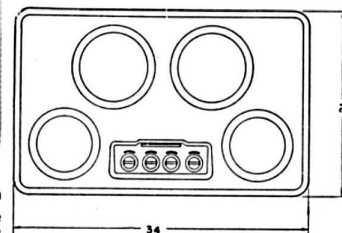
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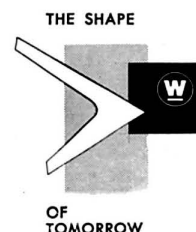
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